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ACKNOWLEDGEMENTS

The second part of the *Bulletin* for 1961 conforms to the same plan as Part I. The Institute is indebted to Prof. Mohan Khokar of the University of Baroda for his excellent paper on Western interest in and impact on Indian Dance; and to Prof. Dr. J. E. van Lohuizen-de Leeuw of the University of Amsterdam for her critical notice of the Exhibition of Indian art at Essen, West Germany, 1959; to Dr. P. K. Sundaram of the Philosophy Department and Dr. K. Kunjunni Raja of the Sanskrit Department of the University of Madras for leading the seminars appearing in Section II of the *Bulletin;* Section III contains as usual an instalment of bibliographical notices of books and articles on South-East Asian culture; Section IV (A) and (B) contains notices of Institutions, Scholars and Artists concerned with the culture of South-East Asia. The Institute gratefully acknowledges the kind help it has received from Prof. Mohan Khokar in the compilation of some notices in this section. Section V has notices of four exhibitions, one of Indian Jewellery at the Crafts Museum, New Delhi, the second of contemporary sculpture at the Academy of Fine Arts, Calcutta, the third of Fine arts of Bengal and the last of paintings and sculptures of the Progressive Painters' Association of South India, both held at Calcutta. A critique of *Craft and Contemporary Culture* by Seonaid Mairi Robertson who wrote the book for Unesco is reproduced from *Unesco Features* in Section VI for the thesis it maintains that "craftsmanship is needed in this machine age for a variety of reasons". Vietnamese artists have succeeded in enriching the ancient art of Lacquer Painting with new means of expression; hence an article on this subject has been reproduced in the section. This is followed by notices of the traditional Batik art of Indonesia and paper-cuts of two Indian folk artists, Narayanadas and Chainsukdas Jathia of Mathurā whom Mr. Ajit Chakravarti introduces to the world, for though "the paper-cut is not an accepted artistic medium" "their skill and method of work has been handed down from father to son for generations". Section VII contains an account of the four definite types of theatre in Vietnam; of the Kris, a traditional Indonesian weapon, of *Avadhānam* a faculty cultivated along with the art of poetry and popular in the Andhra country, but little known elsewhere, and

of Kaḷaripayattu, the martial art of Kerala. The sources for these accounts have been indicated at the end of each account. Section VIII contains as usual items of Notes and News and IX reviews of a few books. The thanks of the Institute are due to institutions, scholars and artists who sent information about themselves. It also acknowledges with grateful thanks the help it has received from all governmental and non-governmental agencies listed on page iv of the *Bulletin,* Part I, 1961, who have all been sending their relevant publications, which have been helpful to the Institute in its work.

Madras,
1-12-1961.

K. A. NILAKANTA SASTRI,
Director.

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SECTION I: ARTICLES

WESTERN INTEREST IN, AND ITS IMPACT ON, INDIAN DANCE

By

MOHAN KHOKAR

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(Mr. Mohan Khokar, a leading scholar and artist of the Dance art of India presents in this well documented article the history of Western interest in Indian dance and shows how substantially the renascent Dance art of India is indebted to the West. This is perhaps the first time anyone has tackled this aspect of Indian dance.—Ed.)

If today Indian dance is universally respected and admired, credit for this goes in no small measure to the handful of pioneers in the West who were instrumental in sparking the renaissance of this art. For it must be remembered that prior to this renaissance, which was ushered in in the first quarter of this century, practically all that the world knew of Indian dance was that it was a lewd art, pursued by a class of women known as *bayaderes* or *nautchwalis* and encouraged only by the vulgar and the depraved. For several centuries the art of dance in India was obliged to continue in an ignoble state, suffering not only neglect but also contempt, and it was eventually left to a few inspired luminaries in the West to take the initiative in rescuing this art from the oblivion it was sinking into. The revival of Indian dance, thus, can be said to have started in the West; it began in a simple way, to be sure, but it was powerful enough generally to awaken interest in the art and, what is more important, to make Indians themselves conscious of their rich and enviable heritage of dance and to prod them to take effective steps to help the languishing art rehabilitate itself.

The West first evinced its interest in Indian dance by composing and presenting ballets based on Indian themes, and the earliest record we have of an effort in this direction goes back to 1830 A.D. In all such ballets the technique of the dance, as well as the orchestration, remained Western, and it is only in the theme

and, to some extent, the costume and decor, that the 'Indian' element made itself evident. But the important and remarkable fact is that many of the outstanding figures of ballet—choreographers, composers, designers and dancers, associated themselves with the work of creating and producing these ballets. Some of these ballets are still to be found in the repertory of various Western companies, while the others have more or less gone out of vogue.

The earliest ballet having an Indian background to be produced in the West was *Le Dieu et la Bayadere*—'The God and the Dancing-girl'. This was choreographed by Filippo Taglioni, father of the great ballerina Marie Taglioni, and it was first performed at Paris, in October 1830. It is interesting to note that the story of this ballet concerns a *bayadere,* and this also lends weight to the surmise that for a long, long time all that the West knew of Indian dance was of its association with the *bayaderes.* The word *bayadere,* incidentally, is derived from the Portuguese *bailadeira,* meaning 'a dancing-girl', and it is on record that the former word was first used in 1598—exactly one century after Vasco da Gama landed at Calicut. Three years after its premiere at Paris, *Le Dieu et la Bayadere* was for the first time produced at London, but under the title of *The Maid of Cashmere.* Later, in 1877, another ballet on the *bayadere* theme, called *La Bayadere,* was produced in Russia. The choreography of this was by the great ballet master Marius Petipa, and it was first performed at the famous Maryinsky Theatre, in St. Petersburg. The pivotal role in *La Bayadere* has been taken, among others, by Marie Taglioni and Anna Pavlova, and at present this is the only 'Indian' ballet in the Maryinsky repertoire.

The second 'Indian' ballet to be produced in the West was *Lalla Rookh,* also called *The Rose of Lahore.* This was inspired by Thomas Moore's oriental romance of the former name, and it was first produced at London, in 1846. Its choreography was by Jules Perrot and it presented a series of dances which press notices of the time described as "entirely Indian in character." Then, in 1858 was produced a ballet version of Kalidasa's *Shakuntala.* This was based on the book by Theophile Gautier and was choreographed by Lucien Petipa, brother of the famous Marius Petipa. This ballet was first produced at the Theatre Imperial in Paris, and on this occasion the role of Dushyanta was played by Lucien Petipa himself while that of Shakuntala was taken by Amalia Ferraris, a celebrated Italian ballerina. After *Shakuntala,* in chronological order, came Marius Petipa's *La Bayadere,* to which

reference has already been made, and then, in 1889, was produced *The Talisman.* This was also choreographed by Marius Petipa and it was first produced at the Maryinsky Theatre in St. Petersburg. *The Talisman* is based on a fantastic story by Marius Petipa and K. A. Tarnovsky and, as the original programme sheet shows, it includes such characters as "Akdar, King of Delhi; Damayanti, the King's daughter; Noureddin, Maharajah of Lahore; and Amravati, Goddess of the Heavenly Spirits".

The Talisman was followed by another fantastic ballet, *Scheherazade,* based on a tale in *The Thousand and One Nights.* This was first produced in 1910, at the Theatre National in Paris, and it is even now included in the repertory of several ballet companies in Russia, Europe and America. *Scheherazade* has choreography by Michel Fokine, music by Rimsky-Korsakov and decor by Leon Bakst. When it was first presented the principal roles in this ballet were taken by Ida Rubinstein and Vaslav Nijinsky. Two years later, in 1912, Vaslav Nijinsky joined hands with another equally great dancer, Tamara Karsavina, and together they choreographed and produced *Le Dieu Bleu*—'The Blue God', a ballet about the God Krishna, in which Nijinsky and Karsavina themselves played the principal roles. After *Le Dieu Bleu* several other 'Indian' ballets have been produced in the West, but the ballets listed above are of greater import, for they represent the early efforts to produce 'Indian' ballets in the West—and efforts, it deserves to be underscored, which were made at a time when the art of dance in India was in a very moribund if not already a defunct state.

All the ballets listed above were 'Indian' in name only, for their dance content and the mode of presentation were invariably purely Western. None of the choreographers or dancers or others associated with these ballets had visited India, and what impressions they had of this country and her dance were almost wholly culled from books and museums and art galleries. The ballets in question are not of any special importance to the West; but for the purpose of this study they are of considerable significance, for they paved the way for a more intimate interest in Indian dance which made itself felt first in the West and then in India.

While the first 'Indian' ballets were produced in Russia and Europe, the credit for introducing solo Indian dance to the West goes to America, and the pioneer in this field was Ruth St. Denis. St. Denis had no training in Indian dancing, but she had the spirit

of enterprise, and courage, and conviction, with the result that she created, and herself performed, a whole series of dances on Indian themes. Actually, St. Denis was a ballet dancer, and a chance encounter with a cigarette poster depicting an Egyptian goddess inspired her to plan the production of an elaborate pageant of Egyptian dance, to be called *Egypta,* but finding the cost of this prohibitive, she decided to turn her attention first to produce some 'Indian' dance numbers. Her decision to devote herself to Indian dance was also prompted by the fact that about the same time she saw, in an amusement park in New York, a diversion called *The Streets of Delhi,* which presented Indian bazaar scenes, snake-charmers, fakirs and the like.

Ruth St. Denis produced her first 'Indian' dance, called *Radha,* in 1904. In this she appeared as Radha—"a Hindu temple Goddess", and the performance was assisted by five other dancers representing temple priests and servants. The music for *Radha* was borrowed from the opera *Lakme,* and the highlight of the number was a sequence known as *The Dance of the Five Senses,* performed by Radha. *Radha* set out to provide a new kind of dance, the like of which had not been seen or heard of in America, and for this reason it was not easily accepted by the public. In fact, for six months *Radha* had to content itself with private performances, for no theatre was prepared to give it a professional booking. But when, eventually, it was first presented to the public, and this was done in one of the "Sunday Night Smoking Concerts" on the roof of the New York Theatre, it immediately clicked, and even created history after a manner. After this there was no looking back, and even the 1500 and more performances of *Radha* which followed the New York premiere did not satiate the interest of the public.

Encouraged by the success of *Radha* and also because the New York season was drawing near its close, Ruth St. Denis went to England and, in July 1906, presented *Radha* at the Aldwych Theatre in London. Here it was received well, but not too enthusiastically. After this *Radha* was taken on a tour of the British Isles, and then to France, Germany, Austria and Hungary, and St. Denis was able to return to the States only in 1909. But during this period, and while on tour, St. Denis added four more 'Indian' dances to her repertory, and these were named *The Cobras, The Incense, The Nautch* and *The Yogi.* After her return to America, in 1910 St. Denis composed and presented another 'Indian' dance—*The Lotus Pond,* which had its scene laid in a garden in "Cash-

mere". In 1914 St. Denis married American dancer Ted Shawn and two years afterwards, together, they founded Denishawn, a school for teaching classical ballet, American Modern Dance and "ethnic dance", the last mentioned including dances of Eastern countries such as India and Japan and Java.

Notwithstanding the considerable attention she had to devote to her work in Denishawn, St. Denis continued to experiment with dances on Indian themes. In 1915 she produced *Bakawali,* "a Hindu love tale" adapted from a story of that name in Lafcadio Hearn's *Stray Leaves from Strange Literature.* This was followed by *The Garden of Kama,* based on a poem in Lawrence Hope's *Indian Love Lyrics,* and *The Peacock,* an imaginative piece about a beautiful princess who dies and is reborn as a bird. In 1916 St. Denis produced *A Dance Pageant of Egypt, Greece,* and *India,* using over 100 dancers and embracing three different sequences, the one on India including items such as the dances of fakirs, fortune-tellers, jugglers, snake-charmers, Nautch-girls, "Devi-dassis", and Yogis. Finally, in 1918, as if to crown her entire series of dances on Indian themes St. Denis produced a ballet on Sir Edwin Arnold's *The Light of Asia.* In 1925 and 1926 Ruth St. Denis and her husband Ted Shawn toured the Orient, visiting India as well, and after their return to the States though St. Denis did not produce any more 'Indian' dances, Shawn contributed his share with a number called *The Cosmic Dance of Shiva,* which he continued to perform for quite some time.

Much space in this article has been devoted to Ruth St. Denis and her work. And not without justification, for if there is one person who can get credit for having given the initial impetus to help the revival of Indian dance, it is St. Denis. Not that the dances she offered were authentic: she herself admits that they were of her own creation, that she presented them in an 'Indian' idiom improvised by herself and that, even if these dances were not technically chaste, she tried to project through them something of the spiritualism and mysticism associated with India. For nearly fifteen years Ruth St. Denis, almost single-handedly, continued to compose 'Indian' dances, and incidentally to create audiences for them, not only in the States but also in Europe. Later, others like Anna Pavlova and La Meri, too, composed and presented 'Indian' dances in the West, but by that time the spade-work had all been done by St. Denis. St. Denis preferred to call her 'Indian' dances "East Indian", to avoid their being confused with the dances of American Indians, but later labels such

as "Hindu Dance" and "Oriental Dance" also came to be used to designate Indian dance, or more correctly, for what passed as Indian dance in the West. The appellation "Oriental Dance", in particular, gained much currency, and even today it is used in India, though not to the extent that it was a decade ago, to describe a type of 'Indian' dance that cannot be put in any recognised category.

Next to the contribution of Ruth St. Denis, the pioneering work of Anna Pavlova is also of importance as far as the revival of Indian dance is concerned. Pavlova made her first contact with Indian dance in 1909, when she played the title role in *La Bayadere,* which was produced at the Maryinsky Theatre in St. Petersburg. A few years afterwards, toying with the idea of producing a ballet on an Oriental theme, she attempted *Ajanta Frescoes,* composing this with the help of prints of Ajanta paintings, but this at best remained a naive and insignificant piece of work. In 1922 Pavlova visited India, but was utterly disappointed as she could not find any trace of the dances of this country of which she had heard so much. However, she carried first-hand impressions of the country and the people with her and, after her return to England the following year, she presented two short 'Indian' ballets, *A Hindu Wedding* and *Krishna and Radha.* Actually these two ballets were part of a larger production called *Oriental Impressions* which included three Japanese dances as well, these having been picked up by Pavlova on her visit to Japan. The music for the 'Indian' ballets was composed by Comolata Banerji and the choreography was handled by Uday Shankar, who was then a student of painting in London. Shankar at that time had very little knowledge of dance, but Pavlova saw in him the making of a great dancer and showed him the way to become one. Shankar's initiation into the world of dance proved to be a step of great consequence, for in due course he became the torch-bearer of the Dance Revival movement in India. In 1928 Pavlova visited India again, and on this occasion she staged her *Oriental Impressions* in some parts of the country, seeing which, in the words of Pavlova's husband Victor Dandre, "Indian critics were loud in their praises of the attempt we had made and said that it would be impossible to gauge the measure of gratitude which India owed to Pavlova." Pavlova's second visit to India was helpful in awakening interest in dance, and subsequently, largely as a result of her personal influence, she persuaded two persons—Rukmini Devi Arundale and Madame Menaka—to devote them-

selves wholly, like her, to the art of dance, and it is a matter of great gratification that both these persons amply justified the confidence Pavlova reposed in them.

Another artiste who has been of considerable influence in creating and spreading interest in Indian dance in the West, and particularly in the States, is La Meri. Born Russell Meriwether Hughes, La Meri began her career by dancing in vaudeville and night clubs but later she developed an overwhelming interest in the dance as a world art and this led her to study the dances of many countries and eventually to become the foremost champion of what came to be known as "Ethnologic Dance". With the backing of Ruth St. Denis, in 1940 La Meri founded the School of Nāṭya in New York, but three years later the name of this was changed to Ethnologic Dance Centre and since then this institute has been providing instruction in the dances of India and of certain other countries. Before she opened her school, La Meri toured several parts of the world, studying native dances, and she visited India in 1936 and 1937 and took lessons in dance from Papanasam Vadivelu Pillai, Gowri Ammal and Ram Dutt Misra. And, even as Pavlova was responsible for putting Uday Shankar on the road to glory La Meri discovered Ram Gopal and introduced him to the world of dance.

La Meri has several dance compositions to her credit, and quite a few of these are Indian. She has, of course, been performing items of Bharata Nāṭya and Kathak which she learnt when she was in India, but her repertory embraces at least twenty-five other 'Indian' dance numbers. Some of her more popular 'Indian' dance items have titles such as *Devi Mūrti, Drishyakava, Krishna-Gopāla, Gauba's Journey to Paradise, Rig Vedic Hymn, Chidambaram Karanas, Gandharvas and Apsaras,* and *Episodes in the Life of Buddha.* La Meri has also composed three 'Indian' ballets—*Swan Lake, Scheherazade,* and *The Bach-Bharata Suite,* all of which are of special significance for the purpose of this study. In these ballets she has, in her own words, attempted a "choreographic fusing of East and West." It is indeed a radical departure she has made in working out these ballets, for what she has done in effect is to take themes from Western ballet and music and to present them in an 'Indian' dance idiom. In *Swan Lake* she has translated the choreography of Marius Petipa into an 'Indian' idiom of her own making and also used Indian costumes and decor, but she has retained the original music of Tchaikovsky; in *Scheherazade* she has done more or less the same thing, using

the original musical score by Rimsky-Korsakov; while in the *Bach-Bharata Suite* she has gone another step forward, for she has taken five excerpts from the music of the great German composer Johann Sebastian Bach and tried to interpret the mood and pattern of each through the stylized movements and poses of the Bharata Nāṭya dance.

Ruth St. Denis, Anna Pavlova and La Meri, then, can be said to be the pioneers who played a leading part in the early stages of the resuscitation of Indian dance. Not only did they themselves compose and perform Indian dance but they also inspired others, in the West as well as in India, to take to the art. In the wake of their success a number of 'Indian' dancers were 'born' in the West, but only a few of them were able to make some manner of contribution, while the rest just bloomed briefly and faded unsung. Of the few whose work deserves mention, the name of Ragini Devi stands foremost. She can be said to be the first among Western dancers to present traditional Indian dance in a passably authentic manner, and to her also goes the credit of being the first to come to India to expose herself to Indian dance in its native setting. Ragini Devi has also the distinction of being the first to carry the Kathakali dance out of Kerala, and this she did in 1932 when she made Gopinath her dance partner and toured all over India. Ragini Devi, incidentally, is an American, her real name being Esther Sherman, and before she came to settle down in India, which she did around 1948, she was for several years running a school of "Hindu" dance in New York. Ragini Devi's greatest contribution to Indian dance, it can perhaps be suggested, is her daughter, danseuse Indrani Rehman.

There have been other 'promoters' of Indian dance in the West. As early as 1916 Roshanara, who had an English mother and a Hindu father, and Ratan Devi, an Englishwoman who was once married to Ananda Coomaraswamy, formed a team, with the former performing a manner of Nautch and the latter singing "Hindu" songs, and they made quite a splash wherever they appeared in the States. Earlier still, there was one Loie Fuller, also in the States, who made a name for herself performing an 'Indian' *Serpentine Dance*, which she did with the aid of a long silk scarf received as a gift from a friend in India. Between the two World Wars there was for many years a woman in Paris, named Nyota Inyoka, who 'specialized' in producing 'Indian' ballets. More recently, there have been in America the Kraft Sisters, Evelyne and

Beatrice, who have popularized "Hindu Dance" in revues and night-club circuits and who have to their credit such choice morsels as *The Bombay Lindy* and *Boogie-Woogie Temple Dance.* Then there are dancers Sujata and Asoka, publicized in the States as "former court performers for Indian mahārājāhs", who have made their signal contribution with numbers like *Alpana Pūjā, Temple Bronzes, Rajput Legend* and *Agni Pūjā.*

The detractors and dilettanti apart, the West can take justifiable pride in having produced, especially during the last two decades or so, several dancers who have made an honest and intimate study of Indian dance and endeavoured to perform and present it in its true spirit, to the extent that such a thing is possible considering the lay background of many of these dancers as well as of their prospective audiences. A good number of these dancers have come to India, to study the art at its source, and many were inspired to do so through seeing Indian dancers like Uday Shankar and Ram Gopal. And though the list of all who have come to India to learn Indian dance forms is fairly long, special mention must be made of Nala Najan, Gina Blau, Hadassah, Inez Metzl and Clifford Jones, all from the States, of Anne Brunner, from Switzerland, Ruth Bergner and Louise Lightfoot, from Australia, and of Vera Bocharova, from Russia. Some of these dancers are now conducting classes in Indian dance in their countries, and by and large they can be said to have built up a sizable following. It is pertinent to mention in this context that in the States, in particular, there has all along been a growing interest for learning Indian dance, evidence of which is the fact that apart from sundry private schools some American universities, too, now offer courses in Indian dance, and, besides, there is Ted Shawn's famous "University of the Dance" which has till now invited La Meri, Ram Gopal, Ananda Shivaraman, Nala Najan, Priya Gopal, Bhaskar Roy Chowdhry, Gina Blau, Rukmini Devi, A. Sarada and Indrani Rehman to teach Indian dance or to give lecture-demonstrations on various aspects of the art. Then, there are some ballet dancers, in America, Europe and Russia, who have latterly added to the popularity of Indian dance by composing Indian ballets or by taking part in such compositions. Some years ago, the American dancer Martha Graham, for instance, presented *Three Gopi Maidens,* and as recently as 1960 Alicia Markova partnered Ram Gopal in *Rādhā-Krishna,* a duet they staged in London. Not very long ago another ballet dancer, Ernest Berk, produced *Sakuntala* as a ballet in Indian style in London, and in early 1961 Moscow

saw the premiere of two Indian ballets, *Nala Damayanti* produced by ballet dancer Mikhail Berkut and *Rāmāyaṇa,* offered by ethnologist Natalia Gusseva.

Indian dancers, for their part, have in recent years added immensely to the prestige and popularity of Indian dance in the West. Ever since Uday Shankar first carried Indian dance outside India, in 1930, there has been a steady flow of Indian dancers to the West, and this in recent years has gained considerable momentum. Of course, even before this Shankar danced in many parts of Europe, after he left the Pavlova Company, but this was mostly in reveues and cabarets. The dance was in a 'makeshift' Indian style evolved by Shankar, the music was 'Hindu' but was played on Western instruments, and the performances on the whole brought little dignity either to Shankar or to the art. It is only in 1930 that Indian dance with Indian costumes and Indian music played on Indian instruments was for the first time carried outside India, and this was done by Shankar. The dancers in Shankar's company were Indian, but Shankar's principal partner was a French girl, Simkie, who had been trained by Shankar himself and who later contributed a great deal to the success of Shankar, in India as well as in the West. For nearly eight years Shankar toured Europe and America, and wherever he went he won loud acclaim, for himself as well as for the art he represented. He returned to India in 1938, and two years later he founded the India Culture Centre, at Almora. It is worth mentioning in this context that Shankar all along had the backing of friends in Europe and America, and this certainly went a long way to help him achieve what he did. Alice Boner, for instance, financed his European tours, and the Centre at Almora was established with funds received from Mrs. and Mr. Leonard Elmhirst of Dartington Hall, England, and from Miss Beatrice Straight of New York. Thus, in a way it can be said that the Revival of Indian dance, which began with Shankar, was able to secure a firm foothold in India largely as a result of the help and patronage Shankar received from the West.

Shankar's visit to Europe was followed by that of Menaka. Menaka started her professional dance career in India as early as 1926, but it was ten years later that she went with a party of dancers to Europe, where she toured for nearly two years and gave over 700 performances. In 1936 Menaka and her Indian Ballet Company participated in the International Dance Olympiad at Berlin and bagged three of the highest prizes, and this, to say

the least, overnight raised the prestige of Indian dance in the West as well as in India. Menaka was followed, in 1938, by Ram Gopal, and later others like Nataraj Vashi, Mrinalini Sarabhai, Ananda Shivaraman, Rukmini Devi, Hema Kesarcodi, Shirin Vajifdar and Krishna Kutty, too, went to the West and offered what they could of Indian dance. More recently, that is, during the last decade or so, scores of Indian dancers have gone to the West, and today it can rightly be said that there is hardly a dancer in India who matters, who has not performed in the West. During the same period dancers from the West, too, have come to India in large numbers, and this has resulted in a healthy exchange of views and ideals. Today, Indian dance is receiving much encouragement in the West, and this has prompted a few Indian dancers to more or less settle down in the West. Ram Gopal, for instance, has been in London for over ten years now, and during this time he has contributed much towards a proper understanding and appreciation of Indian dance. For many years Nataraj Vashi made his home in the States, teaching Indian dance, and today Bhaskar Roy Chowdhry and Ananda Shivaraman are doing the same thing. It also deserves to be mentioned here that today the West is generally well-informed on the technicalities of Indian dance, and this is amply evident from the surprisingly analytical reviews of Indian dance performances which often appear in Western papers and periodicals.

Another manner in which Western interest in Indian dance has manifested itself is by the bringing out of books on the subject. The earliest books on Indian dance, in English, are *The Mirror of Gesture* by Ananda Coomaraswamy and Duggirala Gopalakrishnayya (1917), *The Dance of Shiva* by Ananda Coomaraswamy (1918) and *Nrittāñjali* by Sri Ragini (1928), and all of these were published in the West. Next came *The Song of Praise to the Dancing Shiva* by Ernest Wood (1931), published in Madras, and this has been followed by about twenty other books and monographs on Indian dance, quite a few of which are by Western authorities, including La Meri, Kay Ambrose, Beryl de Zoete and Faubion Bowers. Indian dance has also found its way into Western films, and while some of these have offered only parodies of the art, a few, such as *The River,* starring Bharata Nāṭya danseuse Radha Sriram, and *Elephant Walk,* with Ram Gopal, have presented true and good examples of Indian dance. In recent years, Indian dancers have also appeared on television programmes, especially in England and the United States.

Now, for the impact of the West on Indian dance. It has already been explained how Western interest in Indian dance first actuated and then stimulated the revival of this art. It now remains to be seen in what other ways the West has influenced Indian dance.

The tradition of classical dance in the West exists in the form of ballet, and it is in providing this as a model to copy that the West can be said to have made its greatest contribution to Indian dance. In ballet there is choreography, there is a definite story or theme, there is decor, and there is music, but the music is purely orchestral and no songs are used. It is to be appreciated, therefore, that though dances and dance-dramas and operas of sorts have existed in India since long, there is no tradition of ballet, as known to the West, in this country.

Ballet was introduced to India by Uday Shankar, and he, for his part, became acquainted with the technicalities of this art through his association with Anna Pavlova and his consequent and somewhat prolonged stay in Europe. Shankar's early ballets—examples of which are *Tāṇḍava Nrittya, Shiva-Pārvatī Nrittya Dwandva* and *Laṅkā Dahana*—were fairly simple, and while they were largely in Shankar's own style of dance they also included elements of Western ballet, of Indian classical dances like Kathakali and Maṇipuri, of Indian folk dances such as those of Bengal and Uttar Pradesh—regions with which Shankar was particularly familiar, and of the dances of certain South-East Asian countries. The importance of these compositions lies in the fact that they represent the first attempts in India to produce ballets on the Western pattern, in which equal importance is given to the choreography, the story, the decor, and the orchestration. Later, when he was in Dartington Hall, England, Shankar came under the influence of the German dancer Kurt Jooss, who is a disciple of Rudolf van Laban and an upholder of the "free dance" movement, and this led Shankar to produce expressionist ballets like *Rhythm of Life* and *Labour and Machinery*. Some years afterwards Shankar took another step forward, when he used the South-East Asian technique of shadow plays and composed two ballets: *Rām Leela* and *Buddha*.

Taking the cue from Shankar, a number of other dancers in India began to produce ballets in Indian style. One of the first to do so was Menaka who, in 1936, produced three ballets, *Krishna Leela, Deva Vijaya* and *Menaka Lāsyam*, but these, it should be

pointed out, were not composed in the "free" or "creative" style of Shankar, but in the Kathak technique. Then, in 1941, Sadhona Bose created *Bhookh*—a ballet on the Bengal Famine, which broke fresh ground by tackling a contemporary theme and thus initiated a new trend in ballet composition. In the same year Ram Gopal produced his first ballet, *Dhāriṇī*, and, incidentally, though Ram Gopal is a good and talented dancer he has not been able to make much headway in ballet work. In 1944, Zohra and her husband Kameshwar Segal produced *The Reptile*, a ballet on the Divide-and-Rule policy of the British. About the same time, as an outcome of the 1942 national upsurge, a number of important theatre organizations—such as Indian People's Theatre Association, Indian National Theatre, and Indian Renaissance Artists—came into existence, and among them they produced several outstanding ballets, including *The Spirit of India, India Immortal, The Discovery of India* and *Rhythm of Culture*. A little later Shanti Bardhan, a very gifted choreographer who is now no more, created *Rāmāyaṇa*—a ballet in which human beings act and behave like puppets, somewhat after the style of Michel Fokine's ballet *Petrouchka*, first produced in 1911, and this has recently been followed by *Panchatantra*, another ballet in the same technique.

All the ballets listed above, except those of Menaka, were composed in the style evolved by Shankar, or in some derivative of it. The choreography in all these creations was original, and there was no dependence on any of India's traditional dance forms. However, while all these compositions carried the essential ingredients of ballet—choreography, theme, decor and music, some of them used songs as well—songs which were sung by the dancers themselves. This means that they were not all ballets in the strict Western sense, but that some were what for want of a better appellation can be called "operatic ballets". Attempts were also made, at the same time, to compose ballets, or more correctly, "operatic ballets" based on Indian classical dance techniques. The first to do so, as has already been pointed out, was Menaka, and some of the others whose work in this direction has been particularly rewarding are Rukmini Devi, Mrinalini Sarabhai, Bipin Sinha, Nayana Jhaveri and Birju Maharj. Another contemporary dancer whose contribution deserves notice is Gopinath. A master of Kathakali, he has produced a number of ballets in this technique, but introduced an innovation by eliminating the cumbersome costume and make-up associated with this dance. Mention must also be made of Rabindranath Tagore who presented many

of his plays as "dance-dramas", using his "Śāntiniketan" style of dance—a style which has its roots in the Maṇipuri tradition but which, nevertheless, maintains an identity of its own.

There are other ways, too, in which Indian dance has been influenced by the West. The manner of presenting this art, for instance, has received a fresh approach. Audiences no longer sit on the ground, for example, nor does a performance last a whole night through. Items and sequences of traditional dance have been redacted, to bring them more in tempo with the times, and due importance is now given to such matters as the effective placing of dancers on the stage, the maintenance of balance and harmony in group compositions, the meticulous synchronization of step and movement in numbers requiring more than one dancer, and the methodical use of lights and sets to create effects. The first dancer to introduce these and other like "reforms" in the matter of staging Indian dance was Uday Shankar, and he, of course, acquired all his skill from the West. Shankar's own words, written in connection with his work and tours abroad, are significant: "I learnt discipline, team-work, composition, punctuality, co-operation, stagecraft, observation, sense of balance and proportion, sense of duty, responsibility, diligence and above all showmanship".

The West has also helped the secularization, if one may use that word, of Indian dance. It is known that all forms of stylized dance in India had their birth in the temple and were intended to serve religion, and it is therefore understandable that the themes of these dances are almost wholly taken from Hindu mythology. Today, however, it is common to find dances based on sociological or topical or other related themes, and this is the outcome of a vogue borrowed from the West. Then, the emphasis in Indian dance has progressively shifted from the art to the artiste, which again is due to the influence of the West. And for the same reason the intense emotionalism of Indian dance has to some extent been replaced by intellectual fidelity, the essential subjective nature of the art tempered with Western objectivism.

The impact of the West on Indian dance has manifested itself in yet another way: by prompting the use of Western themes in Indian dance. It is on record, for instance, that early in the century a set of nautch-girls, invited to entertain a British bigwig, danced to the strain of *God save the King*—but such examples can be ignored. Important, however, are instances like the one of

Mary Magdalene, which was recently produced as a full-fledged play in the Kathakali technique, or of *Matsya Kanyā,* a ballet by Mrinalini Sarabhai which has been described as "the first cousin to *Swan Lake*", the famous Russian ballet choreographed by Marius Petipa. And then there is, most important of all, a form of dance-drama known as Chavittunāṭakam. Though very few are aware of the existence of this art, Chavittunāṭakam has been in existence for at least 200 years and it is performed exclusively by the Syrian Christians of Kerala, mostly at the time of Easter and Christmas. The themes of Chavittunāṭakam are wholly borrowed from the West, and they mostly pertain to biblical and historical characters such as Charlemagne, Catherine, and St. David, or to outstanding historical events, like the Crusade Wars. The technique of Chavittunāṭakam seems to have stemmed from the Kathakali and other socio-religious and martial dances of Kerala, the language of the plays is a mixture of Malayālam, Tamil and Sanskrit, and the make-up and costume of the characters make them look like medieval European kings and knights. Verily, Chavittunāṭakam is an art which in its form and content represents a remarkable fusion of Indian dance and Western tradition.

It is a far cry from *Petrouchkka* to *Panchatantra,* but in this ample gamut is embraced a whole phase of the history of dance—that of Western interest in, and its impact on, Indian dance. Individuals, traditions, ideals—all have played their part in the making of this history, and if the past is any index of what can be achieved one can be sure that the future has much more in store.

AN IMPORTANT EXHIBITION OF INDIAN ART

By

PROF. DR. J. E. VAN LOHUIZEN-DE LEEUW

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(Page 135 of the Bulletin, 1960, Part I carries a brief notice of the Indian Art Exhibition held at Essen (West Germany) in 1959. On account of the great interest Europe evinced in the exhibits they travelled to Zürich, Paris, Vienna and Rome before coming back to India. Prof. Dr. J. E. van Lohuizen de Leeuw who holds the Chair of South and South-East Asian Archaeology at the University of Amsterdam saw these exhibitions at three places. We are grateful to her for her impressions of the Exhibition on the uniqueness of which she observes "It is quite likely that a similar exhibition of Indian art will not return to Europe in our lifetime". —Ed.).

On May 14th, 1959 an exhibition of Indian art was opened at Essen, West Germany, in "Villa Hügel", the palatial mansion of the Krupp family which now serves as a museum and a cultural centre. Some of the most important sculptures on view, such as the fragment of the Bhārhut railing from the Indian Museum, Calcutta, had been in Europe during the exhibition of Indian art held in London in 1947-48, but the greater part of the 865 exhibits now lent by the Indian Government from 30 museums had never before left the country.

As in the London exhibition with its 1300 objects, one really needed several days to see all the treasures brought to "Villa Hügel". The museum authorities had taken immense trouble to display the objects at their best. Many rooms had been redecorated or even re-panelled, and everywhere special lighting had been installed. A new pedestal had been made for each object, a tremendous task in view of the large number of extremely heavy sculptures in stone. Although "Villa Hügel" was never planned as a museum building, the special care bestowed on the outward appearance of the exhibition made one forget that the building was originally meant as a private residence. In the introduction to the elaborate catalogue Prof. Dr. Carl Hundhauser, one of the directors of the firm of Krupp, informs us of the great amount of

labour (and money!) involved in the selection, transport, insurance and display of this large collection. Many Indian Museums had sent their most valuable possessions and we must be grateful for this generosity and the initiative taken by "Villa Hügel", for it is quite likely that a similar exhibition of Indian art will not return to Europe in our lifetime.

From Essen the exhibition went to Zürich where it was opened on 21 November 1959 and remained till the beginning of March. Essen and Zürich had been envisaged from the very beginning, but meanwhile the various important European art centres, having realized the magnificence of the exhibition were clamouring to have it in their turn. So from Zürich the collection went on to Paris where it was on view during the months of April, May and June in the Petit Palais; Vienna had it from 15 July till the beginning of October and in Rome it was shown during December 1960 and January 1961. After two years of absence this beautiful selection of Indian art objects has now returned to its homeland.

All five museums produced fine catalogues with 66 (Rome and Paris) up to 87 (Essen) photographic illustrations and 4 or even 6 (Essen) coloured reproductions. Whereas the catalogues of Essen, Zürich and Vienna were bilingual, using English in addition to German, those of Paris and Rome were in French and Italian respectively.

In most countries objects from local public and private collections were added to the show, sometimes up to a number of 200 items (Switzerland). Several fakes, among others a few bronzes which were shown in Essen, were taken out of the exhibition in Zürich but turned up again in the other towns. In comparison with the London exhibition of 1947-48 there were almost the same amount of sculptures and even slightly more objects representing the minor arts such as textiles, folk art and handicraft; painting and drawing were unfortunately less well represented, both in quality and in quantity (144 as against 615 paintings in London). However, this point can easily be remedied by a future exhibition on Indian painting which will certainly not involve the organizers in the same amount of trouble as an exhibition including a large number of sculptures as the one under discussion. Moreover, the public in Europe can study Indian painting in several museums, some of which possess quite considerable collections of this branch of Indian art.

Whereas "Villa Hügel" in Essen was originally a private residence, the Petit Palais is an exhibition hall and so it was easier

for the French to show the collection to full advantage by giving the larger sculptures all the space they needed. Yet, the Petit Palais is an old-fashioned building whereas the Kunsthaus in Zürich is a modern museum with all necessary facilities such as walls which can be set up anywhere. It is therefore almost inevitable that the display at Zürich turned out to be the most aesthetic and the most impressive of the three exhibitions which I was fortunate enough to visit.

A large number of huge photographs depicting ancient Indian shrines and monuments accompanied the show. They were made with great skill and artistic feeling by Madame Odette Viennot and served as an excellent introduction to Indian architecture of which, for obvious reasons, the exhibition could show only a few fragments. Through these photographs the visitor could visualize the former position of many sculptures on view and at the same time they brought home to him the close connection between ancient Indian architecture and sculpture.

On the whole the objects were arranged in chronological order so that the exhibition was a reflection of the history of Indian art. There were sculptures from all the important schools of art, and even those which are less well known, such as the mediaeval art of Kāśmīr, were represented by a few outstanding pieces. At the same time the exhibition reflected such developments of the various Indian religions and sects as the growing importance of female deities (śaktism) and the increasing influence of ritual and magic (tantrism).

The 1947-48 exhibition of Indian art in London did not receive the public attention which it so fully deserved, in contrast to the preceeding exhibitions of Chinese and Persian art. In the twelve intervening years the appreciation of Indian art has gained considerable ground judging by the great interest which the present exhibition was able to arouse.

Indian art is not easily understood by the average European who usually lacks the necessary knowledge of Indian mythology, religion, iconography and symbolism, such as the meaning of certain attributes, attitudes and mudrās. But he who takes the trouble to learn the difficult symbolical language which these sculptures and paintings speak, will enjoy them far beyond the purely aesthetic limits, for, as the ancient Indian texts say, he will reap the fruit of darśanaphalam—the joy of spiritual vision.

SECTION II: REPORTS OF SEMINARS

The Institute of Traditional Cultures conducted two seminars one on the Impact of the West on Indian Philosophic Thought and Religion on 18-4-1961 and the other on Contemporary Writing in Malayālam on 26-7-1961 in Room No. 18 of the University Buildings. The following is an account of the proceedings of each of them:

IMPACT OF THE WEST ON INDIAN PHILOSOPHIC THOUGHT AND RELIGION

Director:

Prof. K. A. Nilakanta Sastri.

Leader:

Dr. P. K. Sundaram, M.A.,Ph.D., Lecturer, Department of Philosophy, University of Madras.

Participants:

Dr. T. M. P. Mahadevan, M.A., Ph.D., Professor of Philosophy, University of Madras.

Dr. V. A. Devasenapathy, M.A., Ph.D., Reader in Philosophy, University of Madras.

Prof. M. Mariappa Bhatt, M.A., Professor of Kannada, University of Madras.

Dr. Robert Klein, Exhibits and Audio Visual Officer, U.S.I.S., Madras.

Dr. C. Kunjunni Raja, M.A., Ph.D., Reader in Sanskrit, University of Madras.

Mr. M. S. Gopalakrishnan, M.A., M.Litt., Lecturer in Anthropology, University of Madras.

Dewan Bahadur K. S. Ramaswami Sastri, B.A., B.L., Retired Judge, Madras.

Mr. D. D. Kapoor, Regional Representative, Indian Council for Cultural Relations, Madras.

Mr. S. Ramaswami, M.A., Professor of English, Presidency College, Madras.

Mr. P. N. Ramaswami, I.C.S. (Retd) Judge of the High Court, Madras.

Mr. P. N. Appuswami, B.A., B.L., Advocate, Madras.

Sri A. Shanker Khedilaya, M.A., Lecturer in Kannada, University of Madras.

Sri K. R. Sundararajan, M.A., Research Student, Department of Philosophy, University of Madras.

Sri C. V. Nadanasabapathy, M.A., Research Student, Department of Philosophy, University of Madras.

Sri N. Satyanarayana, M.A., Research Student, Department of Philosophy, University of Madras.

The following paper by Dr. P. K. Sundaram was circulated in advance to the invitees:

Impact of the West on Indian Philosophic Thought and Religion

I

Father Heras writes: "India has not changed much in the course of the ages. Invasions have taken place, wars have been waged in her vast plains, new nations and races have conquered the land, and ruled over it, foreign civilizations have brought new notions and new ideals; but everybody and everything has been remodelled and reshaped and recast by the influence of the Indian nation and its ancient civilization. The ancient civilizations of Egypt, Babylonia and Assyria have been blotted out from the map of the world. But that of India, the first lights of which have been discovered in modern times along the banks of the Indus is still alive." (*Studies in Proto-Indo-Mediterranean Culture* (1953), p. xi).

A contrasting statement by Alberuni on India may be of some interest to us. He says of Indians: "They are haughty, foolish, vain, stolid, and self-conceited. According to their beliefs, there is no country on earth but theirs, no other race of men but theirs, and no created beings besides them that have any knowledge of science whatever. Their haughtiness is such that if you tell them of any science or scholar in Khurasan or Persia they think you to be both an ignoramus and a liar. If they travelled and mixed with other nations, they would soon change their mind, for their ancestors were not so narrowminded." (Edward S. Sachau: *Alberuni's India*, pp. 22-23).

Contact with peoples and cultures other than one's own certainly tends to correct the imbalance and onesided cocksureness

of self-virtue and racial arrogance. When a culture becomes a closed preserve, a rigid and proud structure, it becomes civilization, as Oswald Spengler said. As anywhere else, here too, pride goes before a fall. Very great civilizations like the Roman and the Babylonian have perished under their own weight. If a culture is to be alive, it should be capable of both giving and taking. As life is profoundly rich and complex, no single culture can claim to possess the master key to every mystery. Thus it is that India is alive as a culture; it had something to give to others; and it had enough life in it to learn from others and to understand them. So the impact of West on India has also been at the same time the impact of Indian culture on the West. We shall eventually see that in this light India has been impressed by the social energy and the scientific attitude of the West, by its amazing technology, its spirit of free inquiry by which it outgrew its own monstrous superstitions and bigotry of the early ages, its institutions of government and social organization, its history and literature, and above all its spirit of enterprise and adventure. India had its own glorious days when it had the great virtues of creativity of thought, adventure and enterprise, its positive sciences and social organization. At some time in its history, it lapsed into self-composed lassitude, tended to rest on its oars in complacency. It forgot its own identity, only half-awake to its inheritance and possibilities of growth. Yet its culture was not dead altogether. Into its soil came Christianity, Islam and Zoroastrianism, and settled down and made it their home. Though affected by these religions, Hindu culture held its own.

Let us briefly see how Zoroastrianism and Islam came into India's history, though our main concern is the influence of the modern West beginning roughly from 1800 A.D.

II

The followers of Zoroastrianism when they were persecuted by the followers of Islam took shelter in India in about 716 A.D. They were offered the rights of residence and settlement by the Hindu rulers.[1] In Sanjan where the Parsis landed they had their own fire temple built through the generosity of the Hindu ruler. As Zoroastrianism was not a proselytizing religion, it did not come into clash with the religious beliefs in India.

1. See Karaka: *History of the Parsis* (1884), Vol. I, p. xv.

III

The case was different with Islam. The first Muslim settlement in South India was towards the close of the seventh century A.D. These were Arab merchants. At about the same time came the Arab conquest of Sind during the time of Khalif Walid in 712 A.D. The Arabs were granted freedom to practise their own religion by having mosques and prayers. The Arabs were impressed by what they saw in India. The Ummayid Khalifs encouraged the study of Indian literature, and the knowledge thus gained was improved under the Abbasid Khalifs. Scholars were invited to Baghdad and in 773 A.D., a copy of *Siddhānta* a work on Astronomy and Mathematics, was presented to the then ruler. Great works on Mathematics and Medicine, Literature and Ethics were taken by these scholars, when they were invited to take high offices in Baghdad.

Later India was invaded in the north by Mahmud of Ghazni and still later by Mohammad Ghori. This Muslim conquest and rule remained till the time of Aurangzeb towards the close of the seventeenth century.

Dr. Tarachand writes: "It is hardly possible to exaggerate the extent of Muslim influence over Indian life in all departments. But nowhere is it shown so vividly and so picturesquely as in customs, in intimate details of domestic life, in music, in the fashions of dress, in the ways of cooking, in the ceremonial marriage, in the celebrations of fairs and festivals and in the country institutions and etiquette of Marathis, Rajput and Sikh princes". (*Influence of Islam on Indian Culture*, p. 223).

Under Akbar, the cultural synthesis reached the acme. The Hindu nobles adopted the dress and some of the customs of the Muslims. Feasts and festivals were got up on the Persian model. "Rare fruits, mysterious decoctions, refinements of the culinary art to suit jaded palates, which the cosmopolitan society of Persia due to contact with Rome, China and Egypt had evolved, found their way into India and soon gained popularity with the richer classes among Hindus and Muslims alike. Even to-day the food that the great Rajput and other Hindu princes serve at the tables is predominantly Moghal in its preparations and famous dishes are known after the emperors Shah Jehani Pilaw, Jehangiri Kabab etc." (See K. M. Panikkar: *Survey of Indian History*, p. 210).

From Guru Nanak's rebuke to the Hindus one can guess the extent of the inroad of Islamic religion:

You perform Hindu worship in private,
Yet oh, my brothers, you read the books of Mohammadans
And adopt their manners.

While Mir Jaffar on his deathbed took a few drops of water poured in libation over the idol of Kirtesvari near Murshidabad, Daulat Rao Sindhia and his officers joined Muharram processions in green dress like Muhammadans (See Majumdar: *An Advanced History of India,* p. 569). Muhammadans came to celebrate the Shabe-barat festival all over the country, a festival resembling the Śivarātrī of the Hindus.

When Islam spread in the country, the *Bhakti* or theistic movements became more prominent in the doctrines of Rāmānanda and Kabīr, Rāmdās and Dādū, Tukārām and Tulsidās, Nānak and Caitanya. Jehangir said of the Hindu anchorite Jādrūp that he had thoroughly mastered the science of the *Vedānta,* which is the science of Sufism. (Beveridge, *Memoirs of Jehangir*: E. T. Vol. I, p. 356).

The rigid monotheism and perfect equality among the believers of Islam greatly impressed the Hindu heart and marked the Bhakti movement as one of its characteristics. Of the disciples of Rāmānand who founded different schools, Kabir was a Muhammadan weaver, Dādū was a cotton-cleaner, and Rohidās was a leather-worker.

IV

Contact with the West

1. *Portuguese*: When in 1498 Vasco Da Gama's three little ships cast anchor off Calicut, India's contact with the modern European civilization commenced. It is related that when the Portuguese landed at Calicut, one of them was asked what they had come for, and replied: "We have come to seek Christians and spices".

The Governor of Goa said in 1545 that they came to India with a crucifix in one hand and sword in the other and the spirit of their rule was perhaps symbolized by a figure sculptured on the viceroy's arch at Goa: that of a saint whose foot is on the neck of a prostrated Indian and whose hand holds a drawn sword point-

ing towards India. The Portuguese brought with them the Roman Catholic form of Christianity.

2. *The Dutch and the French*: So far as religion was concerned, the Dutch and the French had very little influence on the Hindus. True, they had a staff of predicants but their responsibility lay more in converting the Roman Catholic into Protestants.

More than the merchants and the soldiers, it was the Christian Missions which had a more intimate contact with the masses that had a profounder influence on Hindu religion.

Three great Christian Missions (1) The Portuguese in the 16th century, (2) The Madura Mission in the 17th and (3) The Danish in the 18th were able to do much work in this direction.

Francis Xavier exerted great influence with his ascetic habits and self-abnegation which were so congenial to the Indian mind. Jesuit missionaries followed Francis Xavier and adapted themselves so well to the Indian conditions that they were becoming Indian in all secular matters, dress, food etc. They went to Bengal and to the court of Akbar and Jehangir during whose reign, a college and a Church were established at Agra, and two of the princes are said to have adopted Christianity. Jesuits were distinguished for their pioneer educational work. Schools were set up in towns and villages. Industrial training in arts and crafts along with instruction in the tenets of the Christian faith was imparted.

Madura Mission was founded in 1606 by Robert de Nobili who had deep knowledge of Sanskrit, Tamil and Telugu. Beschi the great scholar in Tamil joined the Madura Mission in 1700 and produced outstanding works in Tamil.

Of Members of the Danish Mission Ziegenbalg needs mention. He completed a Tamil Grammar and translated the Bible into Tamil. Thomas Stephens went to Goa, studied the Konkani language, published a grammar for the Konkani language, wrote the Christian Purāṇa in Konkani which became a classic in that language.

Great Mission personalities Carey, Duff, and Wilson carried on the educational activity. Bishop's college near Calcutta, the Church Assembly College, Calcutta, Wilson College, Bombay and the S. P. G. College at Trichinopoly were started at about this period, between 1790 and 1840. Of course, education had the ulterior motive of conversion.

In 1854 with the government support and official sanction by what is known as Sir Charles Wood's dispatch, primary education for all outcastes and education for women were included in the programme of mission activities.

The disastrous famines between 1870-80 in India brought the philanthropic and social side of Christianity much to the fore. This emphasis on the corporate aspect in Christianity, the fact of the individual's welfare being tied up with the welfare of his neighbour and of society as a whole, was to exert a great influence on the Indian mind. This social aspect of Christianity was to express itself even in the religious reform movements. The spread of education among the depressed classes of India steeped in superstition and slough of despondency for numberless centuries was a phenomenon that had its far-reaching effect and that resulted finally by the logic of events in the abolition of untouchability and the emergence of the privileged position accorded to the backward classes of people.

Period of Hindu Renaissance — Beginning from 1800 *A.D.*

The impact of West resulted in a sort of self-examination among the intelligentsia of Hindu society, seriously undertaken partly to weed out the obnoxious outdated customs from Hinduism and restore its purified original form; a form consistent with the modern knowledge imparted in schools and colleges in history, geography, literature and science, with the broadened outlook of men and women, and the understanding of the comparative merits of the world religions like Islam, Christianity and Hinduism. A whole new generation was slowly but surely emerging in India for whom the old values were rather too much encumbering the mind. Many taboos that were sacrosanct through usage were in the light of science and comparative religion realized to be manmade after all, accidental excrescences of particular historical traditions. There now grew a body of empirically ascertained knowledge on the configuration of the earth, the rise and fall of nations and the fixed laws of nature. Certain spurious practices observed in the name of religion were found to be ill-founded, and mere superstition. Consequently, the practices of *suttee,* widowhood, child marriage, untouchability, purdah and Devadāsi systems were examined and were found not to be vitally connected with genuine religion. The time had come now to revert to the roots of Hindu religion. That religion was not a fixed revelation, but a living process, a way of living rather than a label inherited by birth, that

true religion lay not in its formal expressions but in its spirit, were lessons that Hinduism had to remember at this juncture in its history.

A spirited wave of enlightened defence of Hindu religion went through the country and Raja Rammohan Roy, Debendranath Tagore, Dayananda Saraswati, Justice Ranade, Annie Besant, Sri Ramakrishna Paramahamsa, Swami Vivekananda, Aurobindo, Rabindranath Tagore and Sarvepalli Radhakrishnan, the cream of Indian culture as these high-souled men were, took up the challenge and by their inspired thought and action sifted the essential and the unessential in Hinduism and asserted the eternal verities of religion.

Raja Rammohan Roy embodied in the Trust Deed of the Brahmo-Samaj that "no graven image, statue, or sculpture, carving, painting, picture, portrait or the likeness of anything shall be admitted within the said building," which sounds almost Islamic in its extreme puritanism. But he added the caution not to revile any idol that may be the object of worship for anyone. A disapproval of idolatry (though Raja Rammohan Roy was not sure whether idols were so totally worthless in worship), and a rational approach to scripture and a disownment of caste-system characterized Raja Rammohan Roy's reforming programme along with the unity of all religions and unity of God. He discouraged the weary round of rites and purificatory ceremonies which sometimes hampered the soul.

Maharshi Debendranath Tagore, following Rammohan Roy as the leader of Brahmo Samaj, said first that nectar from Paradise streamed down upon him when he learnt the meaning of the first *mantra* of the *Īśā-vāsya upaniṣad,* but later confessed that the *upaniṣad,* could not meet all his needs, could not fill his heart. In the place of the Veda, he substitutes intuition. The pure unsophisticated heart was the seat of *Brahmoism.*[2]

This break with the tradition was a great mistake on the part of Brahmo-Samaj since Vedic revelation too was the embodiment of spiritual experience.

Pandit Sitanath Tattvabhushan in his *Philosophy of Brahmoism* (1943) wrote: The break with the Vedic authority "had also creat-

2. Cp. J. Krishnamurthy at present times who is considered an anti-traditionalist in that he subscribes to no particular system or school of thought, insists on the individual experience.

ed an unnecessary gulf between the old and the new society leading many Brahmos to call themselves non-Hindus, and cease from taking a just pride in the glorious literary and spiritual achievements of the Hindu race." One is bound here and now to compare the views of Swami Vivekananda on this matter of tradition. Swami said in one of his letters: "Now if it is possible to build a consistent religion on the *saṁhitas*", (he had in his mind Swami Dayanand Saraswati) "it is thousand times more sure that a very consistent and harmonious faith can be based upon the *upaniṣads,* and moreover, here one has not to go against the already received national opinion. Here all the Ācāryas of the past would side with you and you have a vast scope for progress."

This accounts for the permanent success of Swami Vivekananda and failure of the Brahmo Samāj. Keshab Chandra Sen went one better than the Maharshi in his reforming zeal and did not care to conceal his inclinations towards Christianity. The Maharshi was a little alarmed at this logical development of his eclecticism and so Keshab broke with the Adi Brahmo Samāj and founded the Brahmo Samāj of India. Though Keshab hailed Jesus Christ as the prince of Prophets and held up the Cross as a holy symbol of self-denial and sacrifice, he did not accept Christ as the incarnate Son of God. He protested vehemently against idolatry in any form whether it is of gods or of Jesus. He accepted God alone as the head of his Samāj. The *Ślokasaṅgraha* used for the services in the Samāj contained passages from the scriptures of all religions to ensure the universality of Modern Hindu Theism. Bhajans on the Caitanya model were conducted. Even street-singing was adopted as a means to instil *bhakti.*

When Keshab returned from England in 1870, he was full of western ideas and so started schools and societies for education, temperance reform, the Albert Institute for social and literary intercourse among all classes of the community.

During this time Keshab met Ramakrishna and imbibed the ideas of renunciation and meditation and yoga and the motherhood of God.[3]

3. Keshab's reforming career came to a sudden end when he lost the confidence of his followers over the question of his daughter's marriage to the Prince of Cooch-Behar both of whom were too under-aged for marriage according to the Marriage Act which Keshab was instrumental in passing for the Brahmos. The marriage took place and that was the end of Keshab's reforming career.

Keshab's last attempt of revival was the Church of the New Dispensation (The Nava Vidhān). The Old Testament has sung Jehova's glory, the New Testament the praise of Jesus. But where is the scripture to sing the praise of the Holy Ghost? Keshab's third dispensation did that.

Keshab went to the extreme of hailing Christ as the fulfilment of Hinduism: "Behold! Christ cometh to us as an Asiatic in race, as a Hindu in faith, as a kinsman and brother, and he demands your heart's attention. He comes to fulfil and perfect that religion of communion for which India has been panting as the heart panteth after the water-brooks," he said in his (*Lectures in India*, Vol. I, p. 389).

Keshab had to be treated in such length because in him were found the conflicting strains of Brahmo rationalism, Vaiṣṇva emotionalism, Christian supernaturalism and Vedānta mysticism. He was an outstanding instance of the Indian religious soul standing at the cross-roads as it were, child of the West but heir to the East. His mistake lay in thinking that an intellectual construction could be a substitute for live religion. The tree should live by its roots. A Hindu or a Christian, if he is proud of traditions, will grow in his native soil best. When we see what the Brahmo Samāj did, it was merely tinkering with social reforms, it did not go to the depths of the soul of Hinduism. The idea that a Christian must seek to be a better Christian and a Hindu a better Hindu, and not seek to merge the one in the other was yet to be explicitly formulated — by Swami Vivekananda. For want of space and time let us skip over the Vedism of Dayānanda Saraswati and the reform work by Justice Ranade. In strong contrast to the iconoclasm of Āryasamājists stands Vivekānanda.

When once Narendra prayed to Mother, he found that the Divine mother was living and conscious, the Perennial Fountain of Divine Love and Beauty. There was a directness and immediacy of power in Śrī Ramakrishna which disarmed the young intellectual Narendra. Here was not an eclecticism of intellect or the logical correctness of details. Here was spirit speaking with an authority all its own. In Ramakrishna the spirit was shining and that was Hinduism in its essence. And Swami Vivekānanda got intimations from it. All religion is only a commentary on the spiritual realization of God. Apart from this there is no religion. This was brought out in Ramakrishna's God-possessed life.

In Vivekānanda there was no halting suspicion of his own religion, no apology for having been born in that religion, no goody-goody attempt at make-believe synthesis. His speech at the Parliament of Religions at Chicago on September 11, 1893 was forthright.

"I am proud to belong to a nation which has sheltered the persecuted and the refugees of all religions."

He quoted the *Gītā* verse to show that all paths lead to God. He called upon other religions to abandon persecutions with sword or pen. Each religion has to grow on its inner law, or spiritual life of its saints. He asked America to supply bread and not religion of which we have enough. He asked Americans to go back to Christ, because they cannot serve God and Mammon at the same time. The lesson seems to be that even with material plenty, our soul should not be left submerged in worldly treasures. The true life is the life in God, the spiritual life.

However, what impressed Swāmi in the West was:

1. The concern for the masses.
2. The independence of women in society;
3. Organized social service; and
4. The material wealth and comfort.

When he organized the Ramakrishna Mission in 1897, public service and social welfare, and the concern for man was to be the motto of the order of the sannyāsins thereafter.

The swāṃi placed his finger unerringly on the cause of the decline of religious life in this country. Advaita remained abstract and it should be living. Mythology was hopelessly intricate. From it should come concrete moral forms. Yoga should flower into the most scientific psychology. These must be put in a form that a child can understand.

Equally powerful rebuttal of the western charge against Hinduism and India issued forth from Sri Aurobindo. With reference to the oft repeated charge of the lack of social energy in India, implying that the religion has been responsible for this backwardness, Aurobindo only draws our attention to the plethora of activity,— republics, kingdoms and empires, philosophies, cosmogonies and sciences, creeds, arts and poems, all kinds of monuments, palaces and temples and public works, laws, codes and rituals, physical sciences, psychic sciences, systems of politics and administration,

arts spiritual, arts worldly, trades, industries, fine crafts. India's ships crossed the seas, spread her colonies; her arts and religions won over China and Japan. Aurobindo had a great deal to say about Indian intellectuality. It had a passion for order and development. Its quest was to know the inner truth and law, the *dharma* of each activity. On the discovery of this *dharma,* a discipline was raised on it for practical conduct. An ingrained spirituality, creativity, rational, ethical and aesthetic mind created the harmony of the ancient Indian culture. According to Śrī Aurobindo, the recovery of the old spiritual knowledge and experience is the most essential work. We should solve modern problems in the light of the Indian spirit and endeavour to formulate a greater synthesis of a spiritualized society. The note in Aurobindo is throughout spiritual and all else is subordinate to this basic ideal.

What Mahātmā Gandhi did for the country through religion is recent history. He was essentially a Hindu but he imbibed the great ideas relating to spiritual life from Christianity. Ruskin and Tolstoy influenced his ideas. But Gandhi said:

"If all the *upaniṣads* and all other scriptures happened all of a sudden to be reduced to ashes, and if only the first verse of the *Īśopaniṣad* were left intact in the memory of the Hindus, Hinduism would live for ever. The first verse is: (Īśāvāsyaṁ idaṁ sarvam yat kimca jagatyāṁ jagat; tenatyaktena bhuñjīthāḥ mā gṛdhaḥ kasya sviddhanam).[4] From this verse alone Gandhiji says, he can derive: (1) His absolute faith in God, (2) His perfect surrender to His will, (3) His belief not only in the brotherhood of all human beings but of all living beings, (4) His spirit of renunciation, and (5) His ideal of service. Though Gandhi emphatically denounced caste-system, and it was only through his endeavours that outcastes became Harijans and untouchability was given the go-by, *Varṇāsrama* was the greatest form of communism if (and it is a big if) it is based upon love, cooperation and harmony. 'Hereditary occupations,' Gandhiji said, 'will be spiritual economy since there will be no need to hunt for new occupations and there will be much leisure for spiritual pursuits. All labour is equally good. There is no higher or lower here'.

4. All this world is enveloped by God. Enjoyment is through sacrifice. One should not covet anyone's wealth.

Gandhiji disliked, among the gifts of the West, the industrial civilization of the cities. 'Go back to the villages' was his remedy for the highly artificial life of the cities where the fellow-feeling, service and love, which are spiritual virtues, are absent. All religions are true, because they are branches of the Tree of Truth. No religion is perfectly true because articulated religion comes through human channel. Like Vivekānanda, Gandhi believed in the spiritual life as the essence of religion. Any excrescences in one's religion must be purged by the reverent study of other religions. But he said: neither the Sermon on the Mount, nor the Koran can give him the solace that the *Bhagavad-Gītā* or Tulsidas's *Rāmāyaṇa* gave him. Gandhi was a staunch advocate of woman's rights. He agreed with Ranade that social reform should go hand in hand with political and economic reform. But Gandhi was a religious man living in constant tune with God. Here was a man living the ancient spiritual life of India, a living commentary on the *Bhagavad-gītā,* reforming the Hindu society from within it, reviving the great ideals before its eyes, with hatred to none, winning independence for India with truth and non-violence, moral purity and love as weapons. This showed to the world what Hindu religion could do if it is rightly understood by its own followers.

Sarvepalli Radhakrishnan has told us that the true philosophy of religion which has studied the teachings of Christ, the *upaniṣads,* the Buddha, Mohammad, Ramakrishna, Plotinus and St. Paul, reveals to us not only the transcendental reality but also the unity of the world, because God is both transcendent and immanent. It also reveals that mystics use several symbols in describing the same flaming experience. Men who are never able to get beyond these symbols are idolaters who wrangle and quarrel and bring religion into contempt. Spiritual experience is more important than symbols. Words are less important, whether in Bible or in the Vedas, than the religious experience that they haltingly convey. This paves way for tolerance. Hinduism, Radhakrishnan affirmed, seeks unity not in a common creed, but in a common quest. If mystic experience of advanced souls is the very foundation of all established religions, no religion has been more loyal to it than Hinduism. Realization of God is important, to whatever creed one is attached.

By what has been described as a counter-attack from the East, as a reaction to the initial Western impact on her religion, Radhakrishnan showed with a mass of learning that mysticism originated

in India during the *upanișad* period, and travelling westwards entered into the Orphic religion, the Eleusinian mysteries, the philosophy of Pythagoras, the schools of Platonism and Neo-Platonism and finally found a place in Catholic theology. Western religious tradition has three strands in it: the Graeco-Roman, responsible for the elements of rationalism, humanism and authoritarianism, the Hebrew, for moral idealism, devotion to a personal God, and other-worldliness, and the Indian, for mystic elements, of the sense of the indwelling God and the joy of the union with the supreme.[5] All philosophies of religion depend upon the mystic experience, and because of this mystic tradition as its chief feature Hinduism has no occasion to revile and turn back the other religions.

Answering Schweitzer in *Eastern Religions and Western Thought* Radhakrishnan rebuts the charge that Hindu thought is incompatible with humanist ethics, by saying that to attempt to perfect human life by merely natural means is to forget that man is a spiritual being. If our ethical thought is to be profound, it must give a transcendental motive to morality. If goodwill, pure love, and disinterestedness are our ideals, then our ethics must be rooted in other-worldliness. We cannot reach perfection by means of moral progress, any more than we can reach the horizon by running towards it. It is only through the identification with perfection in self-transcending love or perfect vision that we can reach God. To the charge that *Mokṣa* or liberation is escaping from the world, Radhakrishnan answers that in Hinduism the realized soul is ever intent on promoting the welfare of others. The *Bhagavad Gītā* reads:

> labhante brahmanirvāṇam ṛṣayaḥ kṣīṇa kalmaṣāḥ |
> cchinnadvaidhā yatātmānaḥ sarvabhūtahite ratāḥ || V. 25.

The realized soul becomes one with the spirit of the world and says "not mine, but thy will be done."[6]

5. In *New Hopes for a Changing World,* Bertrand Russell says that the Western Cultural tradition arose in conflict with nature; the Chinese, with other men in society and the Indian's cultural tradition arose out of conflict with himself. "Christianity", Archbishop Temple says, "is the most avowedly materialistic of all the great religions". *Nature, Man and God* (1953), p. 478.

6. In his *Christianity and the Religion of the World,* Schweitzer wrote: "The battle between Brahmanism and Buddhism on the one side and Christianity on the other is a battle between the spiritual and the ethical". By

Radhakrishnan believes, one with Gandhi, that social codes require to be changed when time spirit demands it. *Dharma* is merely the application of the spirit of religion to the conditions of life. It is said that in Kṛtayuga, Tretāyuga, Dvāparayuga and Kali-yuga, Manu, Gautama, Śaṅkhalikhita, and Parāśara are authorities on *Dharma* respectively. But all changes must have their roots in the past. As is well-known, Radhakrishnan pleads for the combination of the social energy of the West in its best and the mystic spiritual bent of the East at its best. In this religion, nothing that is of value should be neglected. For God dwells in all that is best. (See D. S. Sarma: *Renaissance of Hinduism*: Chapter on Professor Radhakrishnan.)

The impact of the West on Hindu India led first to half-hearted, half-wise eclecticism, which was of no avail. This showed that only on the basis of spiritual tradition Hindu religion can come into its own. The affirmation of Hinduism by Swami Vivekānanda and Professor Radhakrishnan as based on spiritual foundations showed that Hinduism is not merely the caste-system, merely its rites and ceremonies. But the changes and reforms in society, abolition of *suttee,* and child-marriage, women's education and their equality with men in all walks of life and their social independence etc., are to be traced directly to the impact of the West. But the spirit of Hinduism is such that it can adjust its social codes in tune with the spirit of the times. After all, to divide the human race as East and West is only for purposes of convenience of treatment. When the human soul, either in the East or in the West, raises its look to heaven, it is not either East or West. It feels the presence of the creator of the universe, the indwelling God. Other things fade into insignificance when we as a race stand before God.

1935, he notes in his *Indian Thought and Its Development* that he was compelled to admit now the fact that world and life affirmation had been present at the back of Indian thought from the very dawn of history. Milton D. Hunnex writing in *Philosophy East and West* (October 1958—January 1959) says that both Radhakrishnan and Schweitzer concern themselves with the identification of a common spiritual ground that can serve to bind all life together. For Schweitzer the search is accompanied by the strong overtones of Western agnosticism. For Radhakrishnan, British Idealism joins with Śaṅkara. Both seek spiritual understanding. To Schweitzer this comes from "an experience of inwardness". To Radhakrishnan this comes from a metaphysical understanding that flowers in ethics.

Impact of the West on Indian Philosophy

In India, it is extremely difficult, if not impossible, to isolate philosophy from religion. This explains why the great souls of India like Vivekānanda, and Aurobindo have been essentially expounders of religion, and essentially saints. The system of Vedānta or Absolute Idealism which all these in one way or another have reformulated in the light of Western thought and in idioms which the West could follow, is a way of life rather than a mere view of life, not merely a *darśana* but also the *panthā*. In the case of Radhakrishnan, we find, in his *Reign of Religion in Contemporary Philosophy,* an analysis of western philosophy in the light of Vedānta. *An Idealist view of life,* too, has a similar mission which tries to bring under the Vedantic Idealism all the massive facts of science and mysticism. His work on *Indian Philosophy* in two volumes was intended to present the philosophies of India to the West in intelligible terms so that the West may understand the depth and range of philosophical inquiry in India through the ages, and that the inquiring spirit is not the monopoly of the Western metaphysicians. In fact, Radhakrishnan put Indian Philosophy on the map of the world. He showed with a great deal of scholarship and sympathy that the spirit in man is essentially the same either in the West or in the East. For, the fault is not entirely on the side of the West. There are some in India who think that the western metaphysics is barren intellectual gymnastics and there are those in the West who think that East in synonymous with puerile mythology. Radhakrishnan, steeped as he was in the philosophical lore of the East and the West, corrected this imbalance through his writings and speeches.

While *Upaniṣads* affirm the felt reality of religious experience, this experience is not opposed to reason. Their approach to reality is both subjective and objective. The *Taittirīya upaniṣad* for instance says: The significance of the physical world is disclosed in the biological; that of the biological in the psychological, that of the psychological, in the logical and the ethical. The logical finds its meaning in the spiritual. We find here an indication of the ascent into the spiritual through the empirical. Therefore the spiritual is the best clue to the understanding of the world. The higher exerts a curious pressure on the happenings of the lower and moulds it..

This account is not without its parallel in the modern West. Radhakrishnan shows that Lloyd Morgan affirms that emergents

like the advent of life, mind and reflective personality cannot be explained without divine activity, the presence of the timeless reality in the temporal. Plato in ancient Greece and Professor Whitehead argue that the Supreme Being is the Ideal World and the Demiurge contemplates the ideas and their unity in relation to the idea of the good and reproduces this heavenly pattern as far as is possible in time and space. (This is Plato), and there are eternal objects and God is above these and is the source of all limitations or determinations, (this is Whitehead).

With regard to the analysis of the self done by the *Chāndogya* and the *Māṇḍūkya upaniṣads,* characterizing it as permanent consciousness constituting the basis of all states *avasthās,* some western thinkers arrive at the same results. Aristotle calls self *energia* or self-maintaining activity. Beginning from Locke, through Berkeley and Hume to Kant, the logical subject as distinguished from the changing mental states transcendental in its aspect was vaguely recognized. McTaggart in his *Studies in Hegelian cosmology* attempts to establish the immortality of the self on the ground of its immutability.

The negative theology of the *upaniṣads,* negative accounts of reality, find an echo in pagans like Plotinus and Christians like Nicholas of Cusa. The Absolute of Śaṅkara answers to the essential deity of which Eckhart speaks, deeper than God himself, and to the 'groundlessness' of which Boehme speaks.

With regard to the immediate certainty of self-existence, asserted by Śaṅkara, Descartes *cogito ergo sum,* Hegel's stricture on it saying that there is no middle term in it for an inference, the admissions of Locke and Kant, Fichte, Schopenhauer, and Bergson that self is intuited rather than known, all point to the identity of approach in at least a few philosophers of the West to the problem of the self. Mystics the world over speak the same language. It is not possible to give in a short compass all that has been said by Radhakrishnan by way of showing that in the matter of understanding reality, East and West have through the centuries involved themselves in a common spiritual adventure. The time has come to develop a world-philosophy with no exclusiveness of the East or the West. It is wrong to say: West is West; East is East; Never shall the twain meet. Birbal had told Akbar: Far too East is West, Far too West is East.

I shall say a few words on the need for reconstruction in philosophy felt by some of the contemporary Indian philosophers.

Śrī P. T. Raju writes in his *Idealist Thought in India*: "Pure metaphysics by itself without an admixture of religion is not much known to the Indian.... The reverence for authority like the Śruti is too strong".

There is a school of thought in the West, Logical Empiricism, which asserts that metaphysics is impossible. Now this school is a warning against what is called pure metaphysics. Speaking under *Need for Reconstruction in Philosophy* in the Twenty-seventh Indian Philosophical Congress in 1952, J. N. Chubb observed: Philosophy in the West may more truly be regarded as a movement away from philosophy. Its final goal appears to be to destroy.... to be the elimination of metaphysics, by an arbitrary fiat limiting the extent of significant discourse to sense-experience. So he says that philosophy in the West today is largely in doldrums. A metaphysical proposition like "Reality is Timeless" is not to be construed as "Reality is such that it is timeless, but as "Realize that Reality is timeless". Reality is experience, not merely an expression. Philosophical propositions are also mandates, as the Mīmāṁsakas point out.[7]

7. Writing under *Towards Re-orienting Indian Philosophy*, Richard V. De Smet of De Nobili College, Poona, says that through the works of Thomas Acquinas under Pope's direction it was sought to find the roots of philosophical investigation, and a synthesis of all that has been done in philosophy since Acquinas. Acquinas believed that truth cannot contradict truth and that no error is such that it does not imply some truth. Thomists therefore tried to assimilate and welcome positions other than their own. Their system was likened to the spiral always intent upon expanding itself Richard Smet persuades us to find the 'perennial philosophy' immanent in the heritage. He believes that while freedom of exploration that characterized the *vedic* and *upaniṣadic* thinkers must be recaptured, the *Śruti*, since it speaks of authentic spiritual experience, puts a check on the reason for good. He believes that the concern for proper definitions, right divisions, strict reasoning adopted by the classical thinkers of India and pursued indefatigably should be encouraged in any reorientation of philosophy. He quotes Śaṅkara's statement: *lakṣyate, natu ucyate*—suggested and not stated —as expressing the way in which affirmations on Reality are to be understood. In this way, the challenge of the philosophical analysis can be smoothened.

With regard to the *indefinability doctrine* of the Advaita Vedānta, Richard V. De Smet says that it is ignorance to think of the world as having *sat* apart from Being. Brahman is trans-personal, with the anthropomorphic connotations purged from the term 'person (*neti, neti*), and elevated to the supreme sense (*paramārtha*)'.

Dr. D. M. Datta in his *Chief Currents of Contemporary Philosophy* points out that philosophy arose out of religion and never detached itself from it.

Indra sen of Pondicherry says in his *Aim, Datum, and Method of Philosophy* that the developments of Logical Positivism and the wide prevalence of the method of logical analysis in philosophy, call for a due apportionment of the sphere of experience and logical treatment; unless this is done we will get farther and farther away from our real subject matter, truth and reality which are vouchsafed in experience.

Here again, the note is one of warning against pure metaphysics which has had its course in the West. If Metaphysics was

Śrī G. R. Malkani holds that no reorientation is necessary, the spirit of Indian Philosophy is sound, only its depths should be sounded and plumbed. He asks us: Have you tried to spiritualize yourself? According to him, Indian philosophy today must be saved from Indians who have imbibed false philosophical values from contact with Western culture. Philosophical investigation should fulfil itself in the spiritual experience. And in this, there is no need for any reorientation. Śrī T. R. V. Murthy writes in *Contemporary Indian Philosophy*: "That Philosophy is not an affair of intellectual curiosity or analysis but a serious spiritual discipline (*sādhana*) directed towards the attainment of Freedom is basic to the Indian philosopher, and I subscribe to it without reservation." Professor J. N. Chubb agrees that eternal truth is not a progressive affair. But he says that as "a man who drives fat oxen need not himself be fat", the activity which does no more than reflect the Image of the Imperishable need not itself be impervious to change. According to him, Indian philosophy should develop a critical self-awareness, an enquiry into its own thought-mechanism. Ontology must base itself in Epistemology. Critical philosophy is not, as Kant thought, a prelude to constructive philosophy, but inclusive of it. He believes that any separation of reason and faith would lead either to scepticism or futilities of positivism and linguistic analysis as it has done today. This separation is the mistake of the West, according to Śrī Chubb.

Professor T. M. P. Mahadevan's views in the matter are well-known. Philosophy is to him the lure of the spirit. Reality to him is Experience, *anubhava*. He considers Śrī Ramaṇa Maharṣi not only a link in the spiritual tradition of India, but an *avatar* of Śaṅkara. By this he means that in Śrī Ramaṇa, we had an embodiment of the spiritual power of India with no foreign element in it.

Dr. K. C. Varadachari believes that Truth is to be lived. Truth and freedom cannot be separated. He distinguishes between impact philosophies and integrative philosophies. Under the former, any attempt to reconstruct Indian philosophy on any exclusively rational lines is included. Under the latter, Śrī Aurobindo is mentioned by him.

The entire weight of Indian Philosophical Thought thus is thrown in favour of a return to the spiritual life, which is the goal of all philosophy. This emphasis is necessary because under the impact of Western science spiritual life is forgotten, yielding place to the assertion of the ego and its satisfaction.

not primary at any time in India, as in the case of the Buddha, there was no void because ethics assumed primacy. Philosophy therefore, is not a theory among theories. It is essentially an activity—philosophy is only religion coming to be self-conscious. Pure logic as a discipline of concepts has its use, but as an end in itself is dry and fruitless. Aurobindo said: in his "Riddle of the World": "European metaphysical thought—even in those thinkers who try to prove or explain the existence or nature of God or the Absolute, does not in its method and result go beyond the intellect. But the intellect is incapable of knowing the truth".

In the East, says Aurobindo, the metaphysical thinker is also a Yogi. Those who were only philosophical intellectuals were respected for their learning but never took rank as truth discoverers.

Knowledge in philosophy in the East is knowledge by which we become what we know.

Lastly, a word about science and technology of the West. These are good in their own way but only in so far as they are consonant with the life of the spirit. By the marvellous development in technology man has been fascinated, and he is tending to treat this instrument of technology as an end in itself. Very often, science turns out to be the treacherous Old Man of the Sea sitting tight on man unleashing evils beyond his control. With life and power that God has given him—man is at a loss to know what to do with them.

Christ came from a white plain to a purple city and as he passed through the first street he heard voices overhead, and saw a young man lying drunk in the gutter, and asked:

"Why do you waste your time in drunkenness?"

He said: "I was a leper and you healed me; what else can I do?"

A little further through the town he saw a young man following a harlot and said: "Why do you dissolve your soul like this?" and the young man answered: "Lord, I was blind and you gave me sight, what else can I do?" At last in the middle of the city, he saw an old man weeping, crouching on the ground, and when Christ asked why he wept, the old man answered: "Lord I was dead and you raised me unto life; what else could I do but weep?"

The story needs no comment.

Mr. P. N. Ramaswami: Dr. Sundaram does not refer in his paper to Dr. Annie Beasant and her school of thought. I think she should be mentioned for she imported Western impact on Indian Philosophic thought and religion which in its turn had its own impact on her.

Mr. Robert R. Klein: One of the differences alleged between the philosophy of the East and the philosophy of the West could be tampered by changing one word in the definition: "Knowledge in philosophy in the East is knowledge by which we become what we *know*"; so that it might then read "knowledge in philosophy in the East is knowledge by which we become what we *do*". Thus altered the philosophy of the East meets even the most modernistic of Western philosophers, e.g., John Dewey. For in the philosophy of Pragmatic Naturalism represented by Dewey, to some extent by William James, the individual in knowing undergoes an experience so that knower and known become one in a point of dynamic continuity—but knowledge eventually yields action of some type. Thus both East and modern West might agree that knowledge is becoming something or someone we were not originally.

Philosophy in the West is not unitary; the West is represented by a plethora of philosophies, some of them far removed from Western conceptualization, some moving closer to the East. The philosophy of the "West" encompasses such diversities as Logical Positivism, Pragmatism, Thomism, Existentialism, Realism and Critical Realism, all existing side by side in a continuum of debate and criticism.

I would like Dr. Sundaram to clarify what is meant by "science and technology.... are good only in so far as they are consonant with the life of the spirit...." In what specific way are science and technology not consonant with the life of the spirit?

I would also like to know what is meant by a "world philosophy". Does it mean some kind of world language, whereby the philosophers of the East and West discuss questions on the same conceptual or linguistic level? It appears that some of the misunderstandings between Eastern and Western philosophers are a result of not understanding key terms in their respective philosophical languages.

If such a "world philosophy" is possible, what would be its substance?

Dr. Sundaram: What I mean by the consonance of science and technology with the life of spirit has reference to the application of science and technology with the sole aim of multiplying creature comforts. I am not speaking of the scientific attitude, but of the purpose behind. It is no doubt important that we should all live and live well, but it is even more important that in a life of happiness which science and technology may ensure, certain fundamental values without which life would be a meaningless affair should never be lost sight of. In fact, there are men who would not care to live at all if those values are not there. Those values are the values attached to a godly life. The object should be to lead a godly life and not be lost in happiness depending upon creature comforts. The energy and activity bestowed upon technological and scientific advance are not unlikely to hamper the life of the spirit, for besides warping our sense of values and tempting us to more and more of creature comforts, they may so absorb us as to leave little leisure for thinking of godly life. While healthy living may depend upon bodily comforts which technology and science can give us, these benefits should promote godly life. If on the other hand they deter, it is disastrous.

Mr. Robert R. Klein: Are you suggesting that with scientific and technological developments, spiritual life would be non-existent or impoverished?

Dr. Sundaram: I do not know whether they are indispensable or not. We have been living without technology, a much more religious life. The greatest Seers of the world have had no contribution to make to Science and technology and so they are irrelevant from the point of view of living a truly spiritual life.

Prof. K. A. N. Sastri: Whether there is anything in the material progress of science and technology, which is against the life of the spirit, I think, is a question to be addressed by each to himself. Is poverty essential to spiritual life, or is spiritual life necessarily achievable only by the materially poor man, or can a rich man also be spiritual? This is the point involved in the discussion.

Mr. Robert R. Klein: You have made it clear.

Prof. K. A. N. Sastri: With regard to action *vs.* spirituality, there is nothing in the Indian outlook that precludes action. In fact in the *Bhagavad Gītā* Krishna tells Arjuna "Fight with me in your mind". Any action, therefore, is possible with a spiritual outlook.

Mr. P. N. Appuswami: I rather expected this paper to deal also with the early impacts of the West on the East. I refer, of course, to the early Greek and Roman impacts. Plato, Aristotle and the rest of them must have been known to the learned Indians of those days. They must have heard of their philosophies, and thoughts on many topics.

Further we learn on good authority that there were bodies of *Yavanas* settled in some parts of the country, at least after Alexander, if not before. I realize that the word Yavana has been differently interpreted—e.g. to mean local people, *pratilomas* and *anulomas;* to mean people to the east of Bhāratavarṣa, to mean people on the borders of India, namely Afghanistan. They were said to be those who did not continue to follow the Āryadharma, and from whom the Brāhmaṇas had gone away. But they had codes of their own and their own philosophy—Yavanamata.

Mr. P. N. Ramaswami: All fair-coloured people were perhaps known as Yavanas; whether they accepted the Śruti and the Smriti or not they followed the prevalent moral codes of the east. This is the inevitable counter impact of the east on the west. Quite a lot of people who followed Alexander should have observed our people, their ways of thinking and doing, and it is not improbable that they were influenced by them.

Mr. P. N. Appuswami: In every period of time philosophy is based on, and governed by, knowledge primitive, and instinctive or acquired by observation and thinking. As knowledge changes, philosophy also changes,—has to change.

There must have been counter impacts too, from east to west. All those that came with Alexander, and after him, must have tried to understand the people of our land, and our ways of thinking and behaviour. It is only normal, and therefore likely to have happened.

We fully know that there were Yavana settlements in the South, but I cannot be sure whether those that were there, guards, commercial men and women, had anything to offer by way of philosophy. A similar thing is likely in the North also.

There was a suggestion that poverty and spirituality go together, and material comforts do not aid philosophical speculation.

I do not altogether agree; material comforts and wealth and position lift a man into a higher plane where he cannot think of small or lesser things—lesser than his stature or status. The quest for daily bread and wages and that sort of thing may leave a man no time for philosophizing and even if he does, his philosophy would tend to be pedestrian. You cannot suggest that where technology grows and permeates the atmosphere, spirituality must necessarily go or quit.

Mr. P. N. Ramaswami: Why should not richness and spirituality grow together? In fact, riches may create an atmosphere in which 'spirituality' may prosper.

Mr. P. N. Appuswami: Look at the case of the King Janaka, or any of the rājarshis of the past; many of them were very great spiritually—it may be in spite of their riches. But I say their riches helped; gave them the time, the opportunity, and the contacts with the wise men who came to their court seeking material comfort, and bartering, perhaps, spiritual wares.

Dr. P. K. Sundaram: Voluntary poverty aids spirituality. Riches, on the other hand, breed greed, envy, jealousy and conceit, and the resultant ego that with wealth we can achieve anything goes against the grain of spirituality.

Mr. P. N. Ramaswami: The notion of poverty is elusive. It is a relative concept. Could deprivation of itself give a good life?

Mr. P. N. Appuswami: Contentment is the thing — rich or poor; and it is an attitude of mind — cultivated, trained by practice and by following the example of others. To seek wealth and power may lead to wrong; even to try to retain it might. The poor in wealth seeks: the owner of wealth resists. But there is a course of right conduct.

There is an episode mentioned in *Puṟa-nānūṟu,* one of the Tamil classics. A king rules too long; and his ambitious sons seek to wrest the kingdom from him; and he prepares to resist them. There are two armies flying the same flag in their own van. A poet approaches the king, and counsels that he should do the right. The king reflects and soliloquizes thus: "If I do the right, I shall reap the reward in heaven. If there is no heaven, I shall

have something in the next birth. (Actually the words are "*Maari-p-pirappin immaiyum kūḍum*"—which may mean "I shall be poor, perhaps, in the next birth') If there is no such thing as rebirth, I shall attain fame as tall as the peaks of the Himalayas.'

The Tamil passage mentioned is not clear. It means that one who does what is good, will be born poor in the next birth. Most will not regard it as an incentive to goodness. So others have interpreted it to mean 'one will have joy (all sweet things) in the next birth'. But a Sanskrit scholar said, 'Look at the position. The king got into trouble with his sons because of his wealth. A state of poverty would not have brought him to that predicament. So he should pray "Let me be poor" '. That is a philosophy which our wise men have preached. Dr. Sundaram must have thought of this aspect when he said that poverty helps spirituality.

My contention is that you can be happy, and philosophize, when you are rich; or, you can be free to philosophize when you are poor: but it depends not on the wealth or poverty, but on your state of mind, whether you are attached or detached, closely bound or loose enough to roam. Philosophy is not inconsistent with knowledge of science or technology. Einstein was a great philosopher — Newton was a philosopher and you could cite many others.

It is true knowledge that matters, and the correct way of seeking it, that leads to a knowledge of God. Knowledge of chemistry, physics, or biology (and the process of life) do not necessarily impede it; nor a knowledge of mechanics or technology. Philosophy is an attempt to discover the truth, and the more knowledge and skill you have, the more easy it should be. To know is to do, and to be.

Dr. P. K. Sundaram: Yes, to know is to be. So to know reality is to be reality. This is particularly so in Advaita philosophy.

Mr. P. N. Appuswamy: Thank you. That was just the point I was trying to make. When Oppenheimer, the great atomic physicist struggling to liberate the forces within the atom with all his knowledge and technical skill, saw the tremendous blaze of the test bomb in Los Alamos, he said its brilliance reminded him of the passage in the *Bhagavad Gītā*, where the glory of the Lord is described thus:

Divi sūryasahasrasya bhaved yugapad utthitā
Yadi bhāḥ sadṛśī sā syād bhāsastasya mahātmanaḥ

The blaze of the atom reminded him of the glory of the Lord. He was spiritual at that moment when he was planning a tool for a great destruction. It was quite possible to use the power of the atom for destruction or for construction. It is all in the mind of the man who seeks to use it. It is the politician behind who uses it for destruction. The scientist merely discovers. All power has been used by people in position at all times in the world, both for good and bad.

Prof. S. Ramaswami: Science and technology are immaterial for the cultivation of the life of the spirit; the results of science and technology are irrelevant to spiritual life.

Mr. Robert R. Klein: Einstein did not feel so.

Mr. P. N. Appuswami: The true scientist is a spiritualist, the one who works in the field of pure science. He is ever a seeker for truth. The applications of science are not his aim. So it is a true search, and pure doing — *niṣkāmya karma*.

Prof. S. Ramaswami: The Western impact on Indian thought and religion was powerfully backed, in its earliest phase, by the enormous political power of the Western nations and by their extraordinarily impressive demonstration of their economic supremacy. This backing was, of course, not official and formal, but informal and unofficial, but not the less insidious and dangerous on that account. The natural result of this was that it tended to make all but the most resolute sections of Indian society absurdly subservient to Western influence. It is a curious fact that the sections least affected were those which may be regarded *as least intellectual*. The intellectual classes were overwhelmed, for the more part by the material might and majesty of the West, the armed missionary of the thought and civilization of which was Great Britain. Britain was not a particularly religious minded nation and its agents and authorities were by no means passionately bent towards the propagation of any specifically Western 'Ideology'. Their aim was pagodas and more pagodas, more and more territory. more and more power. But the illusion of intrinsic superiority, this consistent and apparently uninterrupted growth of power created, was sufficient to make the "intellectual" classes feel themselves inferior, and indeed as the victims of a puerile and inconceivably absurd and childish cultural incubus. Enlightenment as they conceived of it was in Westernization of the mind and body; of the ways of thought and of the ways of living. Rājā Rām

Mohan Roy laughed at the puerilities of agelong dialectics of the great thinkers of India and was oppressed by the barbarities of the ritual which Indian religion enjoined. This led to a demand for Western education, in a Western medium and this was reinforced by the wellmeaning and, on the whole, salutary and beneficent plea of Macaulay for the outright rejection of what he regarded as the childish primitive traditional culture of India. This phase of *moha* for the West was further marked by missionary enterprise on an unprecedented scale which denounced Indian religion as a bundle of craven and inhuman superstitions and barbarities and Indian thought as illusionism and worse. This excess bred its inevitable reaction and the reaction was aided by the sympathetic studies by orientalists of India's scriptures and literature. This led to a recognition that Indian thought had a claim, by its maturity and its essential soundness, to serious consideration at the hands, at any rate, of India's intellectual classes. The Theosophical Society under Dr. Besant and the work of Śrī Rāmakrishna Paramahamsa and Swāmi Vivekānanda played a great part in directing this reaction on sound lines. The latter day work of Radhakrishnan and others has strengthened the reaction and indeed ushered in a renaissance stimulated by the aggressive Indianness of Gandhiji's outlook and thought and its authentic power. The weakness of this modern phase is that it tends to draw an easy parallelism between Indian thought — especially in its monistic and absolutistic ranges — and Western thought. There has been an intellectually dishonest identification of Indian concepts with Western concepts. Indian monism has been far too easily identified with European monism. They are two distinct things. There has been a tendency to deal with Indian concepts in terms of Western phraseology, with a view to making Indian concepts more acceptable to the West. The language employed is calculated to lead to misleading or wrong identifications; for example 'Aham Brahmāsmi' is equated with 'Christ's saying: 'I am the son of God'; this is something ridiculous. 'Aham Brahmāsmi' is a realization by the Jīvātmā of himself being Paramātman. When Christ said'I am the son of God', he said something very different. The validity of Indian thought is in its intrinsic soundness, and it does not require to be made respectable by emphasizing superficial resemblances to some Western modes. The net result is an emphatic reiteration of the value of the traditional heritage, purged, however, by a critical spirit. The agnosticism and intemperate rationalism of the first phase of the impact have given way today to a critical assessment

of India's heritage and to a proud and confident acceptance of its intrinsic adequacy. The superiority of the West is now seen for what it is. The superstitions of the East are recognized as the excrescences of something essentially sound and excellent.

Mr. K. S. Ramaswami Sastri: I congratulate Dr. Sundaram on his good paper. It is on the impact of the West on Indian Philosophy and religion, not the impact of Western Philosophy and Religion. The term "West" denotes a conglomeration of nations. But they represent certain common ideas and ways of life in the same way as the East. Again impact is different from mere influence. It may be creative; it may be repelling; it may be for the better or it may be for the worse.

Though the poet says:

'The East bowed low before the blast
In patient deep disdain;
She let the legions thunder past
And plunged in thought again'

India was never indifferent to or contemptuous of world forces, but has always sought to come to grips with them and has always arrived at a cultural blend and harmony beneficial to both the East and the West. Indian culture has from the most ancient times stressed the message of spirituality and world-unity and as such an inclusive message is the best friend of universal unity and culture, it has always tried to come to terms with and influence for good schisms from within and impacts from without.

Let me take a few illustrations. Buddhism arose within India to put down some disruptive and rigid tendencies resulting in certain inevitable tensions. The main stream of Indian culture broadened itself so as to include such forces in Buddhism and Jainism as elevated human dignity and human equality. At the same time it resisted godless and unspiritual tendencies and even modified the schisms in the direction of godliness and spirituality. It accepted their moral fervour and their gospel of human equality and unity without in any way lessening its gospel of the spiritual life. A Jain poet felt the basic urge of Hinduism and sang thus in a mystic poem:

Bhava-bījāṅkura jaladā rāmādyāḥ kṣayam upagatā yasya
Brhmā vā Viṣṇurvā Harir jinō vā namastasmai||

The names of God may be and can be and are many. The Jain mystic did not deny or denounce the names of the Hindu Triad (Trimūrtis). The basic truth of the One Reality had been stated as early as the Rig Veda; which says:

Ekam sad-viprā bahudhā vadanti

(The Reality is one; the sages call it variously.)

Later on the impact of the West on Indian thought and life came from Islam and later yet from Christianity. These impacts were strong because they came along with political subjection. Muslim domination began with Mahomed of Ghazni and ended with the British domination which began with the battle of Plassey in 1757 and ended about two centuries later on 15th August 1947. These dominations unified India which was politically a congeries of states though culturally one. On 15-8-1947 India won her independence by Mahatma Gandhi unifying India and rousing the mass consciousness and resorting to the new and hitherto unknown weapons of Ahimsā and Satyagraha and civil disobedience, which roused a powerful sense of the supreme values of freedom and self-respect. The challenge to India till then was both on the political plane and cultural plane. India met the impact first on the cultural plane before she met it on the political plane. India assimilated the Islamic ideal of brotherhood and the Christian ideal of social service and compassion and humanitarianism but maintained her ideal of spirituality and world unity and powerfully influenced Islam and Christianity by such an ideal. The Ramakrishna-Vivekānanda movement was the symbol and the shrine and the spearhead of such a movement from within Indian philosophy and religion. Swāmi Vivekānanda was a Hindu to the core of his being, but he realized and felt and taught the value of the other world religions as well. That was why his speech at the Parliament of Religions at Chicago in 1893 became a mighty world force. He felt also the value of the European and American contributions in the realms of science and politics as well. Our great Prime Minister, Pandit Jawaharlal Nehru, says well: "Rooted in the past and full of pride in India's heritage, Vivekānanda was yet modern in his approach to life's problems and was a kind of bridge between the past of India and her present" (*Discovery of India*, p. 400). Swāmi Vivekānanda says: "India has to learn from Europe the conquest of external nature".

What we are particularly concerned with today in regard to the impact of the West on India is in the realm of science and

technology. We have to make up for lost time in these realms of life. We are living in the nuclear age. Russia has sent up into space the cosmonaut Gagarin and he has returned safe and sound. The Gagarin romance is more wonderful and astounding than all the past romances put together. We must catch up with the West in science and technology or we shall be a back number in the world.

But we have to make our impact on the West in two realms. One is internationalism. Though the UNO has come to stay, it is as yet not more powerful than the Old League of Nations; because the cold war is hotter than ever (please forgive this malapropism) and the manufacture of nuclear weapons in the shape of atom bombs and hydrogen bombs and inter-continental ballistic missiles is merrily going on in USA and USSR, despite talks of disarmament in both countries. Meantime State after State is becoming free in the African continent which Europe once in derision called as the "dark continent" and which we may call today a the "Bright continent". The knell of colonialism has been sounded all over the world. But in spite of all this, we have not yet arrived at the real and sincere international mind. Militant nationalism yet stalks the world. "The Parliament of man, the Federation of the world" is yet only a poet's dream. India is not aligned with the USA or the USSR and is the friend of freedom everywhere. India must work for the spread of the international mentality everywhere. Swami Vivekānanda said well: "Even in Politics and Sociology, problems that were only national twenty years ago can no longer be solved on national grounds only. It is becoming everyday clearer that the solution of any problem can never be attained on racial or national or narrow grounds." Rabindranath Tagore says: "As the mission of the rose lies in the unfoldment of the petals which implies distinctness, so the rose of humanity is perfect only when the diverse races and the nations have evolved their perfected distinct characteristics, but all attached to the stem of humanity by the bond of love".

The second aspect of India's impact is in the realm of spirituality and world-unity. I have long felt that there must be a U.R.O. (United Religious Organization) to supplement the UNO. It is the spiritual life that will moderate selfishness and calm the passions and remove all hatreds and discords. As the blessed Lord Jesus says: "What avails it if we gain the whole world but lose our own soul?"

Dr. T. M. P. Mahadevan: Dr. P. K. Sundaram's paper traces in detail the history of the coming of the modern West to India and makes an assessment of the gain and loss that have resulted to India from this meeting.

It should be remembered that the impact of the West on India in its initial stages was rather unpleasant. It was the impact of a physically strong West on a weak India. It was not a meeting of equals. The visiting Western nations were proud of their civilization, and were naturally arrogant in their attitude towards the "natives". The mass of the Indian people were "impressed". Although in many places they did not yield without a fight, when the conquest was over, they submitted as if to "Fate." "By their fruits ye shall know them". The religion of these conquerors became invested with superior power. The missionary who came in the wake of the soldier and the merchant showered abuses on the religious beliefs and practices of the Indian people. With the introduction of English education, the process of demoralization got accelerated. The intellectuals, even when they did not become actual converts, began to feel ashamed of their ancestry.

It was at this stage that reform-movements made their appearance. These were the first expressions of the reaction of the spirit of India to the inroads of Western culture. Attempts were made by Hindu leaders to separate the essentials from the non-essentials in their religion; and each reformer had his own ideas of what these were; but all ideas were intent on meeting the Western challenge. In this task many of them were prepared to make compromises; they even advised their people to copy from the West what they considered to be its good features.

In the second phase of the meeting between the West and India, we begin to have a better balance-sheet. Some Western scholars discovered in the ancient Indian texts the evidence of a great culture. Some of these texts came to be translated into European languages. Orientalists and Indologists were agreeably surprised at the results of their patient work. Scholars like Max Müller and Deussen, and even administrators like Warren Hastings praised the value of the sacred texts of the Hindus. The Indian intellectuals awoke to the greatness of their own culture. A great stimulus was thus given to the study of the ancient Indian texts by Indian scholars.

Some of the results of such study were revealing. Similarities were discovered between phases of Indian and European thought.

In the first flush of enthusiasm identities were sought to be established, for instance, between Spinoza or Kant and Śaṅkara, or between Bradley and Advaita. But subsequent investigations have shown that there are differences as well. Anyway the foundations have been laid for comparative studies in philosophy, even as a little earlier the founding of the science of philology was made possible.

What is the situation in Indian philosophy today as a result of the Western impact? There is increasing activity among the Indian philosophers in the direction of expounding Indian thought in the Western idiom. More and more of Western philosophers are getting to be interested in the study of Indian philosophy, especially Vedānta. Some of the newer trends in the West such as logical positivism, language analysis and philosophy of science are attracting the attention of Indian thinkers who desire to explore the relevance of these to Indian systems of metaphysics.. India can now claim to meet the philosophical West on terms of equality. This is one of the most promising signs for the future emergence of one-world philosophy or global philosophizing.

Dr. V. A. Devasenapathi: In the field of Indian philosophic thought, greater attention has been paid to the matter of dates of authors etc. largely due to the impact of the West. Following Western methods of research, attempts have been made to settle dates. Again, in studying the various systems of thought, scholars try to see if there is any evolution of thought from a simple origin to a complex pattern. While this is a laudable attempt, care has to be taken to see that we do not conclude in every case that what was earlier in time is less satisfactory than what came later. Anyway, it is a rewarding experience to study a system as it was presented through successive generations.

Critical edition of texts is also one of the results of the impact of the West. Here, again caution must be exercised to see that we do not reject what we cannot understand as mere interpolations.

With regard to the content of philosophic thought, the main patterns viz. Humanism, Absolutism and Theism of the West have challenged comparison with their counterparts here. Study of absolutists like Bradley and Bosanquet, of theists like Pringle Pattison and Ward, and of humanists like F. C. S. Schiller and Dewey, has proved very stimulating.

Reference has been made in Dr. P. K. Sundaram's paper to Logical Positivism as on the whole destructive of Western meta-

physics. But it must be recognized that this school has rendered useful service by calling for a thorough analysis of our concepts and language. It has also called attention to the possibility of unification of language in terms of scientific thought. When concepts and language are shrouded in obscurity, it is good to expose them to the light of criticism to see how much of them can pass muster. One wonders whether attempts similar to those made by the logical positivists should not be made in respect of Indian philosophic thought and Indian languages. Perhaps we shall have a 're-incarnation' of pūrva-mīmāmsā, suited to the needs of our times. Logical Positivism may only be the contemporary expression of the sceptical spirit which sweeps over the intellectual landscape periodically, raising much dust in the process but leaving the air clearer in the sequel.

At the same time, I do not think that Western philosophy is exclusively Logical Positivism. Idealistic thought is not dead yet. Theism is still strong. To mention but one example the Gifford Lectures continue their valuable contribution to the corpus of philosophic literature. Indian philosophic thought is exposed to all these influences.

One disheartening feature about Indian ethics may be mentioned. As a result of our contact with the West, we have become more conscious of our indifference to social ethics. We notice that though our ideas and professions are high and unexceptionable, actual practice leaves very much to be desired. This has led to a serious searching of the heart. It is felt that there should be closer approximation between precepts and practices.

On the side of religion, we notice that contact with the West has brought about the realization that the religious spirit has to be expressed in greater social consciousness. It has also made us see the difference between refined and crude forms of our religion. It has quickened in us a sense of the essentials of religion as against its external trappings.

Mr. M. S. Gopalakrishnan: Dr. Sundaram's paper gives us the views of a few thinkers from Alberuni down to Dr. Radhakrishnan regarding the influences from the West on Indian philosophic thought and religion. He uses the word 'Impact' but I feel that there can be no impact on "thought systems" and "religious beliefs", but only some influences.

It should be said that a culture does not become civilization, but a culture may create a type of civilization. Though a few cultures of the world have become extinct, what we see is that cultures do often change or show within them the manifestations of changes.

No doubt many foreign religionists have sought shelter in India, and their religious beliefs and practices have also affected a few in the land. I am of the view that whether it be in the East, or in the West, an individual has every chance to be influenced by an idea, a belief, a system of thought, which guides him in his search after Reality. A few western thinkers have even misunderstood some of our great saints. I mean here Mr. Robert Graves, the poet who has not rightly understood the personality of Śrī Ramakrishna (See: *White Goddess*).

I can only say as Mr. J. Krishnamurthy has once remarked we have to cultivate that "choiceless awareness" of what all we experience.

To me it is not a question of the East or the West in this century when man has attempted to observe this planet from unimaginable heights. We have to accept what we get by all our technological progress. I agree with that statement that was made that we have to gain knowledge by what we do also. What we do has as great a meaning as what we think to become. It is not accumulated knowledge that helps us. It is wisdom which is rooted in our experiences. Every religion whether it be in the East or in the West is rooted in *faith* of some kind. And faith is vital for true understanding. True understanding can be had only if there is sincere "reverence for life". So it is not intelligence that is essential, but an intuitive perception of life and its workings.

What is needed is a harmonious blending of the analytic approach that is predominant in the West with the intuitive awareness that is considered essential in Indian systems of thought and religion. We have to *still* the mind as to see *that* which has neither a beginning nor an end. And this has been said by mystics of all times and lands.

Dr. K. Kunjunni Raja: In the past India has received the impact of many different western cultures—Indo-European, Iranian, Greek, Roman, Turkish, Persian, Arab, English and American. It has absorbed, adapted and assimilated them to its

own traditional culture. Since there have been mutual influences, it is often difficult to decide who has influenced whom. On the whole one can say that the impact of the West has not affected the continuity of Indian culture; it produced many a ripple on the surface but not any deep organic change. This is mainly because of the fact that Hinduism is not the 'opinion' of a single individual, but the sumtotal of the best thoughts of the realized seers who lived in India during the course of its history, and thus being flexible, accommodative, it can easily absorb and assimilate all that is best in other religions and philosophies.

The early western invaders were merged in Hinduism, even the *Manusmrti* considering the Yavanas as a sort of fallen Kṣatriyas. For a long time Punjab remained the cauldron where alien cultures were purified and absorbed into Hinduism. The Parsis, Muslims and Christians who came to India later remained as separate cultural units, tolerated by Hinduism. The mutual contact between Hinduism and Islam gave rise later to the great religious teachers like Kabir and Nanak.

It has been suggested that the religious teacher Madhva was influenced by Christianity. A. L. Basham says that the wind-god Vāyu in Madhva's theology has some features of the Holy Ghost. "The resemblances of Madhva's system to Christianity are so striking that influence, perhaps through the Syrian Christians of Malabar, is almost certain. The sharp distinction between God and the soul, the doctrine of eternal damnation, and the status of Vāyu are obvious points of similarity. In the legends about Madhva are stories of miracles which must surely have been borrowed from the Gospels" (*The Wonder that was India,* second ed., p. 333). One cannot be so assertive about Christian influence on Madhva; his theology and philosophy are based on Indian orthodox religious texts, and there is no reference to Christianity in his writings.

Similar is the suggestion that the concept of the Bodhisattva in Buddhism is influenced by Christianity. Basham writes (p. 276): "The idea of the suffering saviour may have existed in some form in the Middle East before Christianity, but ideas like this are not attested in Buddhism until after the beginning of the Christian era. The Suffering Bodhisattva so closely resembles the Christian conception of the God who gives his life as a ransom for many that we cannot dismiss the possibility that the doctrine was borrowed by Buddhism from Christianity, which was

vigorous in Persia from the third century A.D. onwards". Here it may also be noted that there is a theory that Christian monasticism itself is a result of the influence of Buddhist missionary activity through the heterodox Jewish sect of the Essenes.

More interesting, but much less credible is the theory that the Hindu deity Skanda is an alien God, the same as Alexander, the Greek Warrior who began to be worshipped as a God after his death.

It is claimed that the Bhakti cult became popular in India on account of the influence of Islam. One point has to be remembered here. The Hindu philosophers and scholars in the middle ages did not care to study carefully the Bible or the Quran, and were not interested by their doctrines. The proselytizing work of the Christian missionaries had absolutely no influence on the Hindu intellectuals; the poor people suffering social ostracism because of the caste system, became converts since conversion gave them a better position in society.

In the 19th century some of the intellectuals among Hindus like Rājā Ram Mohan Roy were influenced by Western culture. Roy started the Brahmosamāj which was closer to Christianity than to Hinduism. But the new generation stressed the importance of preserving the best elements in the traditional Hindu culture. All were agreed on the need for drastic social reforms. Vivekānanda and Rādhākrishnan have interpreted Hinduism to the modern West, but they have not incorporated any western ideas newly into Hinduism. Modern Indian thinkers are well read in Western philosophy; but we cannot say that western philosophy has had any great effect on Indian philosophy and religion.

Prof. M. M. Bhat: As Dr. Raja has pointed out similarities in philosophical ideas or resemblances in religious practices are not in themselves positive proofs of deliberate borrowals by one system from the other. Such similarities may even be quite striking, so striking as to tempt one to suspect a strong influence as has been the case with Prof. Basham cited by Dr. Raja as believing in an almost certain influence of Christianity on Madhva's philosophical doctrines. The resemblances may be quite accidental. Great minds not knowing one another may think alike. For instance there is the Christian doctrine of Confession and the Hindu doctrine of Repentance. They appear to be so close to each other in content and can we on this score postulate that the one is an adaptation of the other? However, such parallelisms in philo-

sophical thought are very interesting and their study may well constitute a substantial ground for greater understanding and mutual sympathy and pave the way in a measure for a common world philosophy to which Dr. Sundaram refers in his paper.

Mr. N. Satyanarayana: Indian philosophy is not only a view of life but also a way of life. A change in the view of life need not mean a change in the way of life too. The impact of the West may have brought about some modifications in the way of life but so far as the fundamental metaphysical position is concerned I do not think the impact has brought in any change. Witness for example our ideas of Karma, rebirth etc. They have not changed by reason of the impact. Considered from this point of view I would rather say that the impact of the West has been superficial.

Mr. C. V. Nadanasabapathy: Dr. P. K. Sundaram is correct in pointing out that all religions are true, because they are branches of the Tree of Truth and that no religion is perfectly true because articulated religion comes through a human channel. But it is difficult for us to know which is the most appropriate for us.

Mr. K. R. Sundararajan: The impact of West on East can be well understood and studied through a reference to the contribution that has been made by the comparative study of Religions. Its essential contribution lies in making us realize that truth is not localized in any country but is universal and all present. Dr. Sundaram has rightly pointed out that when the human soul either in the East or in the West raises its look to Heaven it is not either east or west. In India the western impact thro' science has definitely given an impetus to reassess our religious values and seek at the very roots on which the edifice of our religion has been erected. But once we reach those basics we can not possibly speak of any impact since the truths represented are basic, universal and perhaps common to all religions.

Dr. P. K. Sundaram: Summing up the discussions he said, "I have been greatly benefited by the discussion, the suggestions made and the clarifications of concepts. Reference was made to the omission of Dr. Besant in this paper. I have not dealt with Dayānanda Saraswati too. He is equally important. The Theosophical Society and its activities fell into disrepute because of some positive hindrances placed by the Society in the way of Viveka-

nanda when he went to America. He was (I think) a truer representative of Hinduism than the Theosophical Society. Still the Theosophical movement, it can hardly be denied, has got its own importance, in the history of the renascent period of Hinduism.

In speaking of the impact of the West, not the western philosophy as pointed out, I have not specified any country and its influence on any particular aspect. That is not possible in this short paper. However, as Śrī K. S. Ramaswami Sastri pointed out, "*East and West*" are terms which include different countries. But they stand for certain common attitudes and common phases of life and thought.

Mr. Robert Klein wanted to know what is meant by World Philosophy. A World Philosophy deliberately refuses to over-estimate, or under-estimate for that matter, the purely accidental adjuncts like country and climate, directions like East and West, North and South and searches for that basic spirit of man at the back of all philosophizing and religious quest. Philosophers are engaged in a common endeavour. All cultures would be considered here to have contributed what little they could to this world philosophy that presents the different cultures in this light. In religion, it is the religious spirit rather than the form that would figure as essential in an approach to the study of religions.

With regard to the need for *reconstruction* or *re-orientation* of Indian Philosophy some people hold that Indian philosophy has been too much attached to tradition. There has been no original thinking by way of formulation of philosophic concepts. My feeling on the whole is that the West has been pursuing its own metaphysics in an extravagantly rationalistic way. It leads only to the dry sands of mere formalism, as in the case of Logical Positivism. This school looks upon metaphysics as nonsense. Philosophy is not merely a concept. It is religious consciousness too. Rationalization of religious experience is philosophy. It gives us rational account of mystic experience. Religious experience is the end of all philosophic enquiry.

Mr. Robert R. Klein: Logical positivism does not exhaust all philosophical thought in the West. There are other schools of thought which respect metaphysics.

Dr. P. K. Sundaram: Religious experience does not wait for the rational demonstration of cause and effect. Philosophy is only a commentary on religion. When we speak of Indian Philosophy

we speak of Hindu religion. It is spiritual and in this respect I think there has been no impact on it from the West and there can be none.

Prof. K. A. N. Sastri: It now remains for me only to thank Dr. Sundaram for his excellent paper and for his elucidation of points raised in the discussion. I thank you all for participating in this discussion.

On the subject of the Seminar itself I have not much to say, after we have heard it discussed from all points of view. It seems that this impact consists of two parts. One is religion, the other is philosophy. On the side of religion it was pointed out that Christian missionaries were most active in bringing Hinduism into contempt. This attempt brought into being the reform movements of the 19th century. The net result of those movements has been not to create any new religion, but to give it a new shape, like the Arya Samaj and the Brahmo Sâmaj. These, however, are only historical memories. They represented only a small minority. But Hinduism of the 20th century is very different from the Hinduism of the 18th century. Religion as a social Institution, has been largely affected by this impact and the changes I think, on the whole, have been for the better. On the deeper realms of philosophy proper, I think, India has much more to give than to receive. As for our trying to present Indian thought in western garb, I would like to say this. It is a repayment to the West of the good we have received from them. It is necessary to talk to the West in the language, that the West can understand. I do not think it would be fair to say that there has been any wilful misrepresentation of our dogmas. That was not the object at any time. Take for instance the most recent contribution of our eminent philosopher Dr. Radhakrishnan, his new Edition of the *Brahma Sūtras*. It has not been done without traditional commentaries, but it presents them in a semi-western garb. I do not think that the *Brahma Sūtras* have in any way suffered from such an attempt, one will have one's own estimate of these things.

I agree with Mr. Sundaram and others that in the actual realm of philosophic thought or mystic experience, India has very little to learn from the West and very much to give.

I Thank you all.

II

CONTEMPORARY WRITING IN MALAYALAM

The following were present:

Director :

Prof. K. A. Nilakanta Sastri.

Leader :

Dr. K. Kunjunni Raja.

Others :

Mr. Thomas W. Simons, American Consul General, American Consulate, 150-B, Mount Road, Madras-2.

Dr. K. M. George, M.A., Ph.D., Secretary, Sāhitya Akademi, 38-B, Mount Road, Madras-6.

Dr. S. K. Nair, Reader in Malayālam, University of Madras, Madras.

Prof. R. Srinivasan, 2, Rangachari Road, Mylapore, Madras-4.

Śrī A. N. Parasuram, M.A., Principal, Minerva Tutorial College, Egmore, Madras-8.

Dr. M. D. Raghavan, 10, Halls Road, Egmore, Madras-8.

Śrī M. P. Damodaran, Secretary to Rajah Muthiah Chettiar, Raja Annamalaipuram, Madras-28.

Dr. T. V. Mahalingam, Professor of Ancient History and Archaeology, University of Madras, Madras.

Śrī E. K. Purushothaman, M.A., Lecturer in Malayālam, Madras Christian College, Tambaram.

Mr. M. V. Devan, Malayalam Editor, Southern Language Book Trust, 25, Sterling Road, Nungambakkam, Madras-34.

Śrī S. Ramanathan, 1/20, Sydoji Street, Triplicane, Madras-5.

Śrī K. K. Varma, B.A.,B.L., Advocate, "Kairali", 2/17, Nungambakkam, High Road, Madras-34.

Śrī T. V. Kunhikrishnan, Promotion Officer, Southern Language Book Trust, 25, Sterling Road, Nungambakkam, Madras-34.

Śrī K. N. Ezhuthachan, Lecturer in Malayālam, University of Madras, Madras.

Śrī Khedilaya, Lecturer in Kannaḍa, University of Madras, Madras.

Kumāri C. Amminikutty, M.A., Lecturer in Malayālam, Ethiraj College, Madras-8.

Vidvān C. L. Minakshi Amma, 'Lexmi Nilayam', 11, East Circular Road, Mandavallipākam, Madras.

Sry. K. A. Kalavati, M.A., Research Student, Malayālam Department, University of Madras, Madras.

Śrī P. I. Cherian, 28, Third Trust Cross Street, Mandavallipākam, Madras.

Śrī M. S. Gopalakrishnan, Lecturer in Anthropology, University of Madras, Madras.

Śrī K. V. Rajagopalan, 29, New Avadi Road, Kilpauk, Madras-10.

George P. Thekaekara, B.A., L.T., 3, Ribeiro Street, Royapettah, Madras-14.

Śrī V. Ramasubramaniam, 15, Rengiah Gardens, Mylapore, Madras-4.

Śrī C. Radhakrishna Śarma, Language Assistant, Sāhitya Akademi Regional Office, 24-A, Tandavaroya Gramani St., Tondiarpet, Madras-21.

Śrī N. Sanjivi, M.A., Lecturer in Tamil, University of Madras, Madras.

Dr. Kunjunni Raja read the following paper: —

"Contemporary Writing in Malayālam".

Introduction

Malayālam is one of the four main cultivated languages belonging to the Dravidian family, and is spoken by more than fifteen million people on the West Coast of South India now forming the linguistic state of Kerala and also by a large number of Malayālis living in other parts of India. Both modern Malayālam and modern Tamil converge on the ancient Tamil which may be called Old Tamil-Malayālam. The West Coast dialect had a natural growth and later absorbed and assimilated the rich treasures of the Sanskrit language. It accepted all the non-Dravidian phonemes of the Sanskrit language and in the literary field there

was a successful attempt at mixing Sanskrit and Malayālam words in what is known as the *Maṇipravāla* (gem and coral) style.

The independence of Malayālam as a separate language starts from about the eighth or ninth century A.D. From the twelfth century onwards there has been a rich and continuous literary output, and at present Malayālam literature is in the forefront among the literatures of India, especially in the fields of poetry and realistic fiction.

Early literature consisted mostly of free translations and adaptations of Sanskrit works like the epics and the Purāṇas. Two parallel developments are clearly seen in the early period; one as in the *Rāmacaritam* written on the model of the Tamil works, eschewing even all the non-Dravidian phonemes and the other overloaded with Sanskrit words in the macaronic Maṇipravāla style. Popular folk songs must have existed; but they were not considered as literature. In course of time the Tamil influence became less and less; scholars began to write in pure Sanskrit, or Maṇipravāla; and the literature was completely influenced by Sanskrit both in form and thought. This state of affairs continued till about the end of the nineteenth century.

It was through the medium of English that the people of Kerala came into direct contact with western literature and culture. And as in the case of other literatures of India, it was this contact with the West, effected through English education, that gave birth to the modern renaissance in Malayālam literature. This great renaissance has completely metamorphosed the literature by giving it not only fresh ideas and thoughts, but also various new forms, new techniques and new approaches.

The Prose Literature was the first to be affected by the impact of western culture and the introduction of the printing press. The Christian missionaries from the West like Hanxledon did great service in introducing simple and straightforward prose in Malayālam. Though discredited as *'padre Malayālam'* by the orthodox scholars, this style had considerable influence in the development of modern prose. Dr. Gundert's Malayālam Dictionary is even now the standard work of reference.

Journals and newspapers such as *Bhāṣāpoṣiṇi, Rasikarañjini, Vidyāvinodini* and *Malayāla Manorama* contributed much to the development of prose literature. English-educated men wrote on

various topics; gradually the essay, short story and literary criticism became well established in Malayālam.

Poetry :

For long Malayālam poetry was in the hands of the Sanskrit-educated scholars. Sanskrit texts were being adapted or translated into Malayālam. Even the so called original poems were mostly based on the epics and Purāṇas, and the same old worn-out imagery was being repeated again and again. There were, of course, some folk-songs popular among the people, but they were not taken seriously as literature. There was an attempt at simplicity of style and lucidity of expression. The works of Veṇmaṇi Nampūdirippāḍ, though mostly on frivolous themes of carnal love, were very popular, because of their pleasant and lucid style.. Kuññikuṭṭan Tampurān who gave a literal translation of the whole of the *Mahābhārata* and the *Harivaṁśa* within three years, also did much to popularize poetry. Kuṇṭūr Nārāyaṇa Menon wrote some good poems in 'pure Malayālam', eschewing all loan words from Sanskrit; but it was only an experiment.

The first attempt at modern lyrical poetry is found in V. C. Bālakṛṣṇa Paṇikkar (1888-1914), a promising young poet who died at the age of 26. His '*Lamentations*' depicting the reflections of a man at the death of his wife has all the qualities of a mature piece of literature. The *Viśvarūpam*, describing his reactions on the sight of a sea-side sun-set, can be taken as the harbinger of modern poetry in Malayālam.

The Renaissance in the field of poetry was really started by N. Kumāran Āśān, with the publication of *Vīṇa Pūvu* (the fallen flower) in 1908. Kumāran Āśān (1873-1924) was born as a member of the 'depressed class'; after his early education, he went to Bangalore and Calcutta for higher studies. At Calcutta, while working for the 'Tarkatīrtha' examination in Sanskrit, he also studied the English language, and came into contact with the new awakening in Bengali literature.

Among his best poems is *Karuṇa* on the Buddhist story of the courtesan Vāsavadattā and Buddha's disciple Upagupta, on which Tagore himself has written a poem included in 'Fruit gathering'. It is quite possible that Āśān was acquainted with Tagore's original Bengali version of the poem.

The *Vīṇa Pūvu* is a short poem of 41 verses addressed to a fallen flower. The flower is a symbol of life, its splendour, and its tragedy. "As a bud it danced with the breeze, sang with the koels and sported in the milky ocean of moonlight and when it blossomed it took on a glow which held the whole world in thrall. And then came a bee with a serenade and to it it offered the cup of its life. Its mission thus achieved, it now sinks into dust—to be reborn perhaps as a star or a flower again on the boughs of the Kalpaka tree".

In his longer poems *Nalini, Līla, Caṇḍālabhikṣuki* and *Karuṇa,* he delineates the sublime aspects of human love. There is no vulgarity, no attempt at realistic portrayal of carnal passions; but the tragedy inherent in human life and love is brought out. *Līla* is an adaptation of the Persian romantic tale, the *Laila-Majnu; Caṇḍālabhikṣuki* and *Karuṇa* are based on stories from Buddhist literature. The attack on the caste system and the social inequalities is quite apparent in his poems. The *Meditation of Sīta* written in the form of a monologue contains bitter attacks on modern social evils. The theme of his *Duravasthā* is the inter-caste marriage between a Nambūtiri girl and a Harijan; the background of the Moplah Revolt of Malabar gives it plausibility.

Ullur S. Parameswara Iyer was a versatile genius, an erudite Sanskrit scholar, a sincere research worker and a sympathetic literary critic, besides being a great poet. His great epic poem *Umākeralam* is based on an episode of the history of Travancore. Being attracted by the Romantic movement, he wrote some short poems on Purāṇic themes—*Karṇabhūṣaṇa* deals with the charitable, disposition of the magnanimous Karṇa, and *Piṅgala* depicts the conversion of a courtesan of Mithila. His *Premasaṅgītam* extols love in high terms.

Vaḷḷattoḷ Nārāyaṇa Menon entered the field of lyrical romanticism and soon became the leader of the new movement. Deeply rooted in the traditional Sanskrit culture and endowed with a fine aesthetic temperament, Vaḷḷattoḷ entered into the spirit of the romantic movement and wrote excellent short poems on Purāṇic and social themes. Later, the political awakening in the country under the leadership of Mahātmā Gandhi attracted him very much, and 'he took up the banner of nationalism in Kerala as an integral part of the nationalistic movement in India'. His poems depicted the people's yearning for freedom and social equality. He revived

the long neglected Dravidian metres. His ode on Gandhiji is one of the most famous national poems in Malayālam. In one poem Kṛṣṇa's tender feet, taming the dreadful serpent Kāliya, is given as the symbol of India's quiet strength.

Vaḷḷattoḷ wrote against the caste system, against the oppressive chains which hold women, against all kinds of cruelties; he also wrote on Hindu, Christian and Islamic themes. His best poems are the shorter ones collected in the volumes of *Śāhityamañjari*, and the Khaṇḍa-Kāvya-s like *Mary Magdalene, Koccu Sīta* and *Father and Daughter.*

Along with such creative work. Vaḷḷattoḷ has also translated Vālmīki's *Ramāyaṇa* and the *Ṛgveda* besides four Purāṇas, and many dramas including the *Śākuntala.* He was also an exponent of the Kathakaḷi; the 'Keraḷa Kalā Maṇḍala' was started by him; he travelled throughout the world for popularizing the Kathakaḷi in the beginning, and as a cultural ambassador later.

There were many followers for Vaḷḷattoḷ. Of these Kuṭṭippurattu Keśavan Nair and Kallanmārtoṭi Rāvuṇṇi Menon may be mentioned. Nālappāt Nārāyaṇa Menon became famous by his poem *Tear Drops* which is an elegy on the death of his wife. He has also written some thought provoking poems like *Cakravālam,* using private symbols. G. Śaṅkara Kurup, whose sixty-first birthday was celebrated on a grand scale this year, is now the leading poet of Keraḷa. In the early days of his literary career Nature and Love were his two main poetic themes. Soon he was attracted by the romantic movement, and wrote many lyric poems, subjective in approach and emotional in content. When under the influence of Mahātmā Gandhi nationalism was first glorified in Malayālam poetry by Vaḷḷattoḷ, other poets followed him; among them G's voice has been quite steady and prominent. His poem *Azhimukhattu* shows the poet justly proud of the greatness of ancient Keraḷa, her old democratic institutions, the material prosperity and cultural supremacy, while at the same time sorry for the present plight of the land and of the people. He proclaims that a bright future will soon come, when the land's voice will be heard throughout the world.

Under the influence of Tagore, mysticism and symbolism were introduced into Malayālam poetry by Śaṅkara Kurup and K. K. Raja. 'G', later gave up his mysticism mainly as a result of sharp criticisms from the 'progressive' school of writers; but even now

he is fond of using private symbolism with its infinite possibilities of associations and suggestions to create emotions, attitudes and reactions. Later we find him as an intellectual revolutionary with leanings towards socialism; he is interested in what is happening around him in India and abroad in the social, economic and political fields. Fully conscious of the powers and responsibilities of a great poet, he is striving now to spread India's message of love and tolerance. Besides the original poems G. has also produced some good translations: *Gītāñjali* and some other poems of Tagore, the poems of some of the Persian poets like Omar Khayam, and the *Meghadūta* of Kālidāsa.

K. K. Raja is one of the senior most poets who is still writing short thought-provoking poems of exquisite finish. He is unperturbed and uninfluenced by criticisms and writes on all topics from 'Brother *Leika*' circling the earth in a Russian rocket and the *Rāsakrīḍa* dance of the protons and the electrons in a single atom, to the *Satyagraha* of a frustrated lover or the ploughing of the field by the orthodox landowner himself. His *Bāṣpāñjali* on the death of a friend is one of the best poems of its kind; he has written several mystic sonnets and devotional lyrics. Of late he has been reviving the Sanskrit metres.

Cangampuzha Kṛṣṇa Piḷḷai, a born poet, came to the field of Malayālam poetry like a meteor. He wrote poems of passionate love and intense hatred; of frustration and disappointment, as well as of rebellious and iconoclastic spirit. These he wrote in sweet and melodious tunes, using the metres of folk songs. Cangampuzha and his friend Iṭappilli Rāghavan Piḷḷai raised pessimism almost to an art. Condemnation of the existing state of affairs in a rebellious spirit became the subject of poetry. Rāghavan Piḷḷai, who has written some fine lyric poems, actually published his poem on 'Death' indicating his decision to commit suicide; nobody took it seriously, until the news of the tragedy came in the papers. Cangampuzha's pastoral love poem *Ramaṇan* on the theme of frustrated love and suicide became a best seller and had about twenty editions in the course of a few years. He wrote profusely and vigorously and produced about forty books, before premature death took him away.

The great popularity of Cangampuzha gave rise to the production of many imitations, but few could rise to that standard. Cangampuzha's works were not always perfect; at times they were verbose and the poet liked to use too much colour in his

pictures. But he was a born poet of real genius and all his defects disappeared in his genuine poetry.

Among his followers the name of P. Bhāskaran, who wrote revolutionary songs of vigour and vitality and is now producing romantic lyrical songs for the cinema, is deservedly popular in the land. Vayalār Rāmavarma is another talented progressive writer who started in the Cangampuzha tradition, and later developed his own style and method; he has already written much and is a poet of great promise.

K. M. Panikkar is an outstanding figure in Malayālam literature; he has contributed to the various branches of literature like poetry, novel, criticism, autobiography, travelogue and drama. His special contribution is in the field of historiacl romance; in the field of poetry, the *Paṅkīpariṇayam* (Pankī's wedding) containing humorous and sarcastic pen pictures of some contemporary persons in high society, and the rather sexy *Bālikāmatam* were once very popular; his recent poem *Ambapāli* on a Buddhist theme is quite interesting. He has also translated the *Rubaiyat* of Omar Khayam, the *Kumārasambhava,* and a Chinese poem into Malayālam.

Almost as a reaction to the Caṅgampuzha school came the original poems of N. V. Krishna Warriar written in a decidedly different style and on different themes. He revived the old ballad form and the ancient Niraṇam metres, and wrote with perfect command of language and themes. The political awakening in Africa, the old glory of Mexico, the Bengal famine and the like formed his subject matter; economy of expression, directness and force, rather than sweetness and melody; a mild sense of humour and above all, a genuine aesthetic value gave his poems a charm of their own. He wrote vigorously and profusely for a few years; of late he is gradually receding from this field, and making new experiment in other fields.

Top ranking poets of the Vaḷḷattoḷ School continue to write good poems. Veṇṇikuḷam Gopāla Kurup gives careful artistic expression to traditional concepts of culture. He translated the *Rāmacaritamānasa* of Tulasīdās and the Tamil classic *Tirukkuṛaḷ* into Malayālam. P. Kuñhirāman Nair has been writing steadily and profusely about the beautiful land of Keraḷa and its culture of the past, as contrasted with the present moral decadence. His poems are characterized by exquisite imagery bursting forth one after another. He has also written some good devotional poems and is

sometimes referred to as a *Bhakta Kavi*. V. V. K. Nambyar is another gifted poet; he has not written much, but he has earned a good name by the worth of his poems. Śrīmaty N. Bālāmaṇi Amma, niece of the poet Nālappāṭ Nārāyaṇa Menon, is a leading poet who has written poems depicting a reflective mother's healthy idealistic moods. She is also fond of using symbolic language pregnant with philosophical ideas. More in the realistic line are the works of poets like Vailoppilli Śrīdhara Menon, Iṭaśśeri, Akkittam, and Olappamaṇṇa. They show a deep understanding of human character and a keen insistence on social significance. Vailoppilli shot into fame by his short poem on *The mango fruit;* it is about the reflection of a mother who recently lost her only son, seeing the fall of a ripe mango fruit in her garden and being reminded of an earlier scene when she chided him for trying to pluck the tender fruit. Another fine poem using the stream of consciousness technique is the *Sahyaṇṭe Makan* about an elephant who in the midst of a temple festival broods about his free life in the forest. He is a careful writer with an aesthetic sense; he has written about the poor and the oppressed, their hopes and sorrows. Akkittam has published several collections of poems about eternal human passions; many of his poems are symbolic. Recently he has also written some simple poems for children from childrens' point of view. Olappamaṇṇa and his brother O. M. Anujan have written some elegant poems. Pālā Nārāyaṇan Nair has been writing profusely in a fluent style about the ancient culture of Keraḷa with great enthusiasm and pride; the names of the Sanskrit Scholar N. Gopala Piḷḷai and M. P. Appan may also be mentioned in this connection.

The so-called 'progressive' movement in literature was introduced in Malayālam by writers like M. P. Paul, P. Keśava Dev and Takazhi Śivaśaṅkara Piḷḷai towards the close of the thirties. This had some influence in all fields of literature. It started as an iconoclastic, anti-traditionist movement, emphasizing the eternal clash between capital and labour, and the need to build a classless society on socialistic principles. Anti-fascist feelings and socialistic or communistic leanings combined with anti-imperialistic and national enthusiasm, gave this movement some popularity. Even poets who wrote romantic poems about love and nature began to turn their attention to the condition of the people round them; Śaṅkara Kurup and Caṅgampuzha wrote on such topics as revolution and the building up of a bright future. Among the poets of this school are O. N. V. Kurup who has written some beautiful poems,

and Itaśśeri, who writes about the problems of the poor people with optimism and good will. His *Karutta Ceṭṭiccikaḷ* is a beautiful poem advocating harmony between Malayālis and Tamilians. P. Bhaskaran and Vayalar Rāma Vārma wrote many poems of socialistic leanings. Other poets of this school are Keṭāmangalam Pappukuṭṭi, K. N. Ezhuttaccan and K. P. G. Nambūdiri.

Younger poets are coming up even now. C. A. Joseph who writes good poetry in a rugged style, Sugatakumāri who writes mature poems of a thought-provoking type, G. Kumara Piḷḷai and a host of other promising young writers show that there is a bright future for poetry in Malayālam. Established poets like Śaṅkara Kurup, Śrīdhara Menon and Itaśśeri are still writing good poems. Silent and sincere attempts at new experimentation are going on. N. V. Krishna Warriar has written two Āṭṭakkatha works; Akkittam tried the Gāyatri metre; M. Govindan has made some new experiments at intellectual poetic composition. Modern Malayālam poetry shows great variety; many of our poets have great individuality which expresses itself in their poetry.

Short Story:

The short story is as old as humanity, and Indian stories like the *Pañcatantra* fables have travelled all over the world. But the modern short story was introduced into Malayālam literature from the West, by English-educated writers through free translation and adaptation. The outstanding pioneers in the field were Ampāḍi Nārāyaṇa Poduvāl (1871-1936), author of the three volumes of *Kathāsaudham* written in a pleasant style, M. R. K. C. (C. Kuññirāma Menon) (1882-1940) author of some good stories on historical themes, Oṭuvil Kuññikṛṣṇa Menon who has written some social stories, K. Sukumāran who successfully introduced humour in short story, and E. V. Kṛṣṇa Piḷḷai who wrote several stories adapting from English, later collected in the four volumes of *Keḷīsaudham.* V. T. Rāman Bhaṭṭatiri's stories in *Rajanīrạṅgam* depicted the evils in the Nambūtiri society.

With the publication of the translation of a few stories from Maupassant by A. Balakrishna Piḷḷai, a new change became visible in the field. Balakrishna Piḷḷai persuaded a set of promising young writers like Takazhi Śivasaṅkara Piḷḷai to write in a realistic style. Actually it was not realism, but the naturalism of the Zola type which they adopted to portray faithfully the defects in social life. Balakrishna Piḷḷai also persuaded them to get rid of the inhi-

bition in writing about sex. Realism became the catchword; poverty, sexual perversion and other evils of society became the theme for literature; there was also a rebellious and iconoclastic tone in most of these stories. The orthodox writers criticized these as 'gutter literature'; but the 'progressive' writers continued to write many good stories realistically and became the masters in the field.

Takazhi Śivaśaṅkara Piḷḷai is one of the most important among modern fiction writers in Malayālam. His early stories collected in *Putumalar, Aṭiyozhukkukal* and *Nityakanyaka* are written artistically using the technique of Maupassant. Later Chekhov's works also influenced him much. In simple and effective language, sometimes leaning towards the colloquial, he can effectively describe a situation or bring into life a real character. He has a sure aesthetic sense which is never overpowered by the propagandist in him.

P. Keśava Dev was one of the leaders of the 'Progressive' movement. He has been a 'rebel' in literature; first as a strong leftist, he advocated the burning of all the traditional literary works including the *Rāmāyaṇa;* now he is an ardent anti-communist. His early colltctions of short stories like *Annatte Nāṭakam, Jīvitacakram,* and *Pravāham* contain the propagandic element in a large measure. He has an original and telling way of presenting his ideas, and can infuse life and vigour into his characters. He lacks the aesthetic detachment of Takazhi; often his realism goes hand in hand with romanticism.

S. K. Poṭṭekkāṭ came to the field of fiction as a writer of romantic short stories. He has a poetic and ornate style, and his stories generally contain a good plot and are very artistically presented. His two early collections, *Niśāgandhi* and *Rājamalli,* reveal the artistic sense of the writer. Later he has become a traveller, and has given us excellent travel books covering almost the whole of the world.

Vaikkom Muhammad Bashir is a bold and iconoclastic writer of excellent short stories with the Muslim social life as the background. He has an inimitable style of his own. He handles the theme of sex boldly and has often been criticized for that. The *Janmadinam* is a representative collection of his stories.

P. C. Kuṭṭikrishnan started as a romantic short story writer; like S. K. Poṭṭekkāṭ, he writes in a suggestive and poetic language. He is a creative writer with a humanitarian approach. His earlier stories dealt with the human problems of the middle class society.

Later under the pen name of 'Uroob' he wrote about the life of Muslims and Hindus in North Kerala, and attained great popularity.

Ponkunnam Varkey was a leader of the Progressive writers and has written boldly on the evils and moral lapses among the Christians engaged in missionary work, on sex perversion existing in the upper class society and on the tussle between labour and capital. He has an ornate, but powerful style.

Kārūr Nīlakantha Piḷḷai has written many good stories in a simple and effective style; they show great sympathy towards the suffering people, like the school teacher; but there is no call for revolution. The characters are realistically drawn, and the stories have mostly a moral value.

Among these short story writers of established fame may also be included Lalitāmbikā Antarjanam, who in a pleasant and bold style writes from the women's point of view; K. Saraswathi Amma who has written some readable stories of love and sex; Veṭṭūr Rāman Nair who writes in a vigorous style; Poñhikkara Rāfi, a careful and realistic writer; and Nāgavalli R. S. Kurup who has a taste for the extraordinary type of stories.

During the post-independence epoch many promising young writers have come up and occupied the front rank. 'Kovilan' introduced the theme of the life of an ordinary military cadet; his stories depicted life full of suffering. 'Nandanār' and 'Pārappuram' have followed him. Young writers who had seen life and were full of new experience described what they felt with warmth and vigour. Even when aesthetically imperfect, they have a value of their own. 'Kovalan' also used the technique of 'the stream of consciousness', describing the feelings and ideas of the main character as in a reflective brooding mood, without any inhibition. Of the three 'Pārappuram' has shown a better vision of life, and aesthetic sense, and come up very quickly.

Another short story writer who is already in the front rank is M. T. Vāsudevan Nair who has many good collections of short stories to his credit. He has a fluent and poetic style and can depict human emotions with vigour and force. He too has attempted successfully the stream of consciousness technique. T. Padmanabhan is another young writer of promise. K. T. Mohammad shot into fame when he received the first prize in India in an international short story competition; he has kept up to that expectation. There are many other new comers like N. P. Mohamed, Nāṭan, P. A.

Warriyar, Mādhavakuṭṭi and B. Mādhava Menon. Humorous skits by Velūr Krishnan Kuṭṭi, humorous stories by P. K. Rājarājavarma, stories for children by C. A. Kiṭṭuṇṇi and T. V. Krishnan etc., may also be mentioned.

Novel:

The novel as a literary form was introduced into Malayālam from English literature. The first novel is *Kundalata* (1887) by T. M. Appu Neḍungāḍi; but the first original novel on the social and cultural background of Keraḷa was the *Indulekha* (1889) of O. Chandu Menon. It is a social romance written in an easy and pleasant style with witty dialogues, and portrays the evils prevailing in the Nair community; the caricature of the lascivious Sūri Nambūdiripāḍ was made with the aim of wiping away the hypergamic relationship of Nair girls with the Nambūdiris. Its popularity prompted many similar novels, some being translations and adaptations of English models. C. V. Rāman Piḷḷai wrote three historical romances, *Mārttāṇḍavarma, Dharmarāja* and *Rāmarājabahadur*, on the model of Sir Walter Scott's novels. His style is ornate and difficult; but he has a thorough insight into the complexities of human nature, and can create powerful characters. What he lacks in simplicity and warmth, he gains in depth of vision and the perfection of his plot construction.

Among the novels that came after these two great novelists, mention may be made of *Bhūtarāyar* by Appan Tampurām, a historical novel written in the old language and style revitalized and polished, *Keralaputran* by Ampāḍi Nārāyaṇa Poduvāl, *Ceramān Perumāl* by Kappana Krishna Menon, *Virutan Śaṅku* by Karāṭ Acyuta Menon and *Pārappuram* and *Udayabhānu* by K. Nārāyaṇa Kurukkal. *Keralasiṁhan* by K. M. Panikkar is one of the best historical novels in the language. *Apphaṇṭe Makal* by Mūtriṅgoṭṭu Bhavatrātan Nambūtiri is an excellent social novel, dealing with the Nambūdiri society.

In the post-independence period some of the established short-story writers like Takazhi and Dev began to write novelettes and short novels. Bashir's *Bālyakālasakhi* (1944) is a fine social novelette depicting the life of a Muslim boy. Keśava Dev's book *Ōṭayilninnu* (From the Gutter), and Takazhi's *Tōṭṭiyuṭe Makan* (Son of a Scavenger) were written using the realistic method, under the influence of socialistic ideals. *Viṣakanyaka* by S. K. Poṭṭekāṭ is a fine novel of human adventure.

Takazhi has written several novels of which three are outstanding: *Tōṭṭiyuṭe Makan, Raṇṭiṭangazhi* and *Cemmīn.* He depicts the life of the peasants and fisher-folk of Kuṭṭanād in central Keraḷa. *Cemmīn* received the Sāhitya Akademi award, and is translated into many other languages. It is a tragic novel having as its background the love of a fisherman's daughter for a Muslim boy who was her playmate in childhood; the writer has also played on a superstition prevalent among the fisher-folk that the lives of the men going out into the sea are in the hands of their chaste wives and that any moral lapse in the wife will result in danger to the husband's life.

P. C. Kuṭṭikrishnan, under the pen name of 'Uroob' has written two excellent novels of great merit: *Ummāccu* and *Sundaranmārum Sundarikaḷum,* for the latter of which he received the Sāhitya Akademi award this year. His works deal with the life of the Muslims of Malabar during the last generation. He cuts out a new path for himself and in powerful colloquial dialogues, in poetic descriptions of natural scenes and human situations, in realistic delineation of characters and the humanistic approach, he has achieved remarkable success.

Among earlier novels *Professor* by Joseph Muṇḍaśśeri, *Jīvikkuvān Marannupoya Strī* by Veṭṭūr Rāman Nair, *Kalli Ccellamma* by G. Vivekānandan, *Pāpikal* by Poññhikkara Rāfi, and *Pātātta Paiṅkili* by Muṭṭattu Varky may be mentioned.

Promising new comers in the field are M. T. Vāsudevan Nair and Pārapurāttu. *Nālukeṭṭu* by Vāsudevan Nair is a brilliant novel depicting the crumbling down of an old joint family. *Arabipponnu* written in collaboration with N. P. Mohamed has at its background the smuggling of gold. Pārapurattu has already some good novels to his credit: *Niṇam aṇiñña Kālpāṭukal* deals with the military life of a Malayali; *Anveṣiccu Kaṇṭettiyilla* is the story of a nurse. K. Surendran has written two novels *Tālam* and *Māya,* showing some individuality. Cerukad, C. A. Raman Nair, V. T. Nandakumār and Patiath have written popular novels. Dr. S. K. Nayar's *Ayyappan,* on a historical and religious theme, has been a best seller.

Hundreds of novels are being published every year; most of them are imitations and bad adaptations of Western models. This is certainly so in the case of detective novelettes. Many world classics are being translated into Malayālam. Of these *Pāvaṅgal* (translation of Victor Hugo's *Les Miserables*) by Nālappāṭ Nārāyāṇa Menon has had great influence in literature; so also the trans-

lation of many Bengali novels in the last few decades. Bengali literature is attracting our attention even now; and the translations are quite popular.

Modern Malayālam novels are mainly concerned with the conflict between the individual and the social, political or economic surroundings. We have plenty of political novels, communistic and anti-communistic; we have novels depicting the evils of society such as the caste system; but we have only a few good novels dealing with the family life of a quiet people. Writers are making fresh attempts experimenting with form and technique, theme and content. With two Sāhitya Akademi awards within five years, the Malayālam novel can still look forward for fresh laurels in the near future.

Drama :

Malayālam drama of the present day owes its origin and development to Western literature. There were some folk dramas, both secular and ritualistic, like *Saṅghakkali* and *Teyyāṭṭu;* but their value as dramatic literature is not much. Some of the best Sanskrit dramas were staged in temples by hereditary actors called Cākyārs; this was quite popular, since much comic and extraneous material was added by the Vidūṣaka. The Kathakaḷi, based mainly on the *Kūṭiyāṭṭam* or the traditional staging of Sanskrit plays, and partly on indigenous folk dramas, was predominantly a dance-drama more akin to the ballet and the opera than to the modern drama.

The Portuguese introduced some sort of dramas like the Miracle plays of the West; this, called *Caviṭṭunāṭakam,* also abounds in songs and dances interspersed with dialogues. There was also the clown with his witty and critical remarks.

In 1882 Keraḷavarma Valiya Koil Tampurān published a Malayālam translation of the *Śākuntalam.* It was acclaimed as a great success, and many other translations of classical Sanskrit dramas were soon published. *Uttararāmacarita* by Cāttu Kuṭṭi Mannāḍiar is one of the best of this kind. A few original dramas on the model of the Sanskrit plays were produced during the period; the *Bhagavaddūtu* by Naṭuvattu Achan Nambūtiri, and *Subhadrārjunīyam* by Toṭṭekkāṭ Ikkāvamma are of this type; *Cakkīcaṅkaram,* a parody on such dramas by Rāma Kurup discouraged later writers to imitate such works.

A few social plays were also produced during this period. *Lakṣmīkalyāṇam* by K. C. Keśava Pillai depicts the superstitions and the sense of false prestige of the upper class society; it was translated into Sanskrit. *Mariāmma* by Kochippan Mappila deals with the tussle between the mother-in-law and the daughter-in-law in the Christian Community.

The popularity of the Tamil musical dramas in Keraḷa prompted Malayālam writers to write similar works. *Sadārāma* by K. C. Kesava Piḷḷai and *Saṅgītanaiṣadha* by T. C. Acyuthan Menon were very popular on the stage for a time.

It was at this time that the influence of the West began to be felt seriously on Malayālam dramas. C. V. Rāman Piḷḷai wrote some humorous farces criticizing the social evils of the time. He was followed by the humorist E. V. Krishna Piḷḷai who wrote many comic farces of this type, like *B. A. Māyāvi, Praṇayakkamīṣion* and *Peṇṇaraśunāḍu*. Among modern playwrights N. P. Chellappan Nair may be said to carry on this tradition. E. V. Krishna Piḷḷai wrote a few historical plays like *Rājākeśavadās*. Even the historical novels like *Mārttāṇḍavarma* and *Dharmarāja* were adapted and put on the stage. Among other historical plays may be mentioned *Veluttampi daḷava* by Kainikkara Padmanābha Piḷḷai and *Ceramān Perumāḷ* by Kappana Krishna Menon.

It is with *Aṭukkalayilninnu Araṅṅattekku* (From the Kitchen to the Stage) by V. T. Bhaṭṭatirippāḍ that the prose drama in Malayālam began to be used as an effective medium for social reform. It was very popular on the stage, and was very effective in removing the social evils in the Nambūdiri society. *Ṛtumati* by M. P. Bhaṭṭatirippāḍ, also belongs to this type. *Paṭṭabākki* by K. Dāmodaran dealing with the disabilities of the tenant and the cruelties of the landlord was the first and one of the best of a series of political dramas of the propagandist type. At present Toppil Bhasi, author of *Muṭiyanāya Putran* and *Putiya Ākāśam Putiya Bhūmi*, is the best representative of this kind of drama; he has a well-trained troupe, and the dramas are quite popular. *Kūṭṭukṛṣi* by Iṭaśśeri is another play worth mentioning. The anti-communistic group of writers took the cue from the leftist, and wrote effective plays in the same technique and used them for propaganda purposes.

Following the technique of Ibsen, N. Krishna Piḷḷai has written some good plays like *Bhagnabhavanam* and *Kanyaka;*

handling the fundamental human problems and conflict of emotions.

Another popular playwright is T. N. Gopināthan Nair; he knows the details of stage craft and the pleasant poetic tinge imparted to the dialogues gives his plays charm and elegance.

The late C. J. Thomas was a keen student of world drama, and has written the realistic problem play '*Avan Vīṇḍum Varunnu*' and another experimental play *Crime No. 27 of 1123*. He also translated some plays, and wrote a book on stage-craft, *Uyarunna Yavanika*. M. Govindan belongs to the same school.

Many of the fiction writers have tried their hands in the field of drama also. Of these P. Keśava Dev, and Ponkunnam Varkey deserve special mention. There is political satire and propaganda in most of these plays; and they all use the realistic technique. Keśava Dev's dialogues are lively and sharp.

In north Keraḷa many successful new plays have been written and staged in recent years. K. T. Mohamed's *Itu Bhūmiyāṇu* and *Veḷiccam Viḷakkanveṣikkunnu* and Tikkoṭiyan's *Prasavikkātta Amma* are some of the popular plays. Cherukāḍ has also written some good plays.

Jagati N. K. Ācāri is the author of some satirical comedies; the names of C. N. Śrīkaṇṭhan Nair, G. Śaṅkara Piḷḷai, and Padmanābhan Nair may also be mentioned.

New plays are being staged throughout the country for art festivals under the auspices of the various Kalāsamitis; most of them are popular since they depict realistically the social condition of the land. From the point of view of artistic merit only a few of them can survive. But there is intense activity in the field which itself is a good sign.

Something must be said in this connection about the Radio plays and screen plays. Good collections of Radio plays have been published by Dr. S. K. Nair, Dr. K. M. George, K. Rāmakrishna Piḷḷai, N. V. Krishna Warriar and others. In the field of screen plays may be mentioned Muṭṭattu Varkey, T. N. Gopināthan Nair, Jagati N. K. Ācāri, P. C. Kuṭṭikrishnan, and Nāgavalli R. S. Kurup.

Literary Criticism

Literary criticism has been a field of vigorous activity throughout the modern period. There are mature scholars of taste and vision;

there are also frustrated writers trying to be conspicuous; there are cliques and parties here as in the political field outside. The influence exerted by the critics is also considerable; even established poets are influenced by some of the criticisms. Some of the early journals criticized boldly and clearly the current literary productions and thus started the literature of the book-review type.

It was A. R. Rājarājavarma who in his *Bhāṣābhūṣaṇam* set forth clearly the main principles of literary criticism according to the Sanskrit writers; his *Sāhitya Sāhyam* is on rhetoric. He wrote a comprehensive grammar of Malayālam language, called *Kerala Pāṇinīyam* and a work on prosody. Thus he gave a good start. In a controversy with the orthodox poets he exposed the meaninglessness of meticulously observing rhyme on the second syllables in each line of the verses. P. K. Nārāyaṇa Piḷḷai made scholarly studies on the works of classical writers Ceruśśeri, Ezhuttaccan and Kuñcan Nambyār; and became known as *Sāhitya-pañcānanan.* The names of Appan Tampurān and Ammāman Tampurān may also be mentioned. The next prominent figure is that of M. P. Paul, author of studies on *Novel* and the *Short Story,* which served for a time as a text book for fiction writers. He also wrote a book on *Beauty.* A. Balakrishna Piḷḷai was a constructive critic, guiding the younger writers by advice and encouragement. He introduced and advocated 'realism' in literature and asked his followers to portray life as it is, without any inhibitions. It was he who introduced to the Malayāli writers and readers the various schools of thought in the West, the various 'isms' in art. Then came the two masters in the field Joseph Mundaśśeri and Kuṭṭikrishna Mārār; both were bold and sincere and well read scholars who used the comparative and analytical method to evaluate literary works; both were subjective in approach. Mārār is a mature scholar in Sanskrit poetics, who can observe and appreciate merit wherever it is; but he is against 'progressive literature' of the leftist type. Joseph Mundaśśeri is a good Sanskrit scholar and is well read in western theories; his *Kāvyapīṭhika* giving a comparative study of the eastern and western theories, is an elementary text book on the subject. Mārār writes perfect prose, and is the author of a book on '*style*'. Writers of the progressive group attacked romanticism and advocated realism; they wanted writers to focus the attention more on content than on form. There was a heated controversy about the relative importance of form and content in literature; it is an old problem

and all thinkers have accepted that form and content are only two aspects of the indivisible, integral whole which is art. At last even Mundaśśeri who belonged to the leftist school had to admit and even advocate the cause of beautiful form for literature.

Among writers of the classical type may be mentioned P. Krishnan Nair, author of *Kāvyajīvitavṛtti*, Āṭṭūr Krishna Piṣāroṭi, author of *Sāhityaratnam*, and Vaṭakkuṅkūr Rājarājavarma Rāja, author of *Sāhitisarvasvam*.

It is difficult to evaluate the younger generation of literary critics. S. Guptan Nair is well read and writes objectively, and his views are generally heard; he has written *Ādhunika Sāhityam* and *Samālocana*. Dr. K. Bhāskaran Nair writes in an ornate style on various topics of literature; his views have often been questioned. Dr. S. K. Nayar, author of *Ñān Kaṇḍa Sāhitya Kāranmār*, *Kalācintakal*, etc. writes pleasantly on poets and problems connected with literature. Dr. K. M. George has written some good essays on literary topics. K. N. Ezhuttaccan is an objective critic who writes studied articles. M. Govindan is a bold writer who has contributed in this field also. Sukumār Azhikoḍ is a popular literary critic who writes sharply and vehemently in an ornate style. K. Govindankuṭṭi Nayar has written much on literature and is a regular book reviewer. The names of K. M. Panikkar, P. A. Warrier and Māṭaśśeri also deserve special mention. M. P. Śaṅkuṇṇi Nair is a widely read scholar who writes studied articles.

There have been many good histories of Malayālam literature. The earliest is by Govinda Piḷḷai. The seven volumes of *History of Malayālam Literature* by R. Nārāyaṇa Paṇikkar received the Sāhitya Akademi award. The five volumes of *History of Kerala Literature* by Ullūr S. Parameśwara Iyer is a monumental work. Vaṭakkuṅkūr Rājarājavarma has published three volumes of *Sanskrit Literature in Keraḷa*. The *Sāhitya Caritram — Prasthānangaḷilūḍe* edited by Dr. George is a handy useful volume written by a band of scholars. *History of Christian Literature* by Dr. P. J. Thomas is an excellent work. *Smaller histories* by N. Krishna Piḷḷai, T. M. Chummar, P. K. Parameśwaran Nair and A. D. Hariśarma, and *Kuñcanu Śeṣam* by Māṭaśśeri may also be noted. *Folk-dramas of Kerala* by Dr. S. K. Nayar and *Āṭṭakkatha* by Krishna Nair also belong to this class.

Biography, Autobiography and Travelogue:

In the field of biography the early works include *Mahaccaritasaṅgraha* by Kerala Varma and the translation of G. P. Piḷḷai's *Representative Indians*. A few volumes of Malayālam Men of Letters series were also produced. Longer biographies included those on artist Ravivarma, Vivekānanda and Tagore. A. D. Hariśarma wrote biographies of some literary figures. *Kerala Varmadevan* by M. R. Balakrishna Warrier, *Śaktan Tampurān* by Puttezhattu Rāma Menon and the lives of C. V. Rāman Piḷḷai and P. K. Narayana Piḷḷai by P. K. Parameśwaran Nair are some of the important works. Most of these are written from the admirers' point of view. *The life of Ullūr* by Vaṭakkuṅkūr Rājarājavarma is also important.

From the literary point of view autobiographies are more important. Those of K. P. Keśava Menon, K. M. Panikkar and Joseph Muṇḍaśśeri; *Vyāḷavaṭṭa Smaraṇakaḷ* by B. Kalyāṇi Amma, *Smaraṇamaṇḍalam* by P. K. Nārāyaṇa Piḷḷai, *Jīvita Smaraṇakaḷ* by E. V. Krishna Piḷḷai, *Kāzhcappaṭukal* by Puttezhattu Rāma Menon, *Jīvita Samaram* by C. Keśavan are some of the noteworthy productions in the field. Writers like Takazhi, Keśava Dev, Ponkunnam Varkey and Thoppil Bhāsi have published autobiographical books. *Smṛtimādhuryam* by K. K. Raja is a fine book of this type. Besides these there are translations of the autobiographies of Gandhiji, Nehru, Prasād and Āzād.

The travelogues may be mentioned in this connection, since most of them are reminiscential. In this field there are many books new and old; *Bilāttiviśeṣam* by K. P. Keśava Menon, *Himagirivihāram* by Tapovanasvāmikaḷ, *Āpalkaramāya yātra* by K. M. Panikkar, *South East Asia & Japan* by K. C. Peter, *Nīnta Kattukal* by Muṇḍaśśeri and *German Kattukal* by Śrikṛṣṇa Śarma may be mentioned. *Americayilūṭe* by N. V. Krishna Warrier and *Londonil* by K. Kunjunni Raja also belong to this class. The most important and popular writer of travelogues of great literary merit is S. K. Poṭṭekkāṭ who has travelled widely and published about a dozen good books on Europe, Egypt, Indonesia, Bali, Kashmir, Malaya and other places. This branch is still expanding.

Essays:

This is a very productive field. Many of the present publications are collections of essays. We have essays of different types: interesting or instructive, serious or humorous, on literary, political, philosophical or social subjects. Early humorous writers in-

clude Veṅgayil Kuñhirāman Nair known as 'Kesari', Mūrkkottu Kumāran, M. Rājarājavarma, E. V. Krishna Piḷḷai and M. R. Nair famous by his pen name 'Sañjayan'. Puttezhattu Rāman Menon and P. K. Rājarājavarma are established writers in this field. Younger writers include Ānandakuṭṭan, 'D.C.', Velur Krishnan Kuṭṭi, Mīran, and Vikraman, Sītārāman's parodies are also well known.

Among essayists of the serious type are Kerala Varma, Appan Tampurān, P. K. Nārāyaṇa Piḷḷai, Ullūr S. Parameśwara Iyer, R. Iswara Piḷḷai, K. R. Krishna Piḷḷai and V. K. Kunjan Menon. Among modern essayists are Kuṭṭippuzha Krishna Piḷḷai, K. Bhāskaran Nair and Dr. S. K. Nair. There are many writers dealing with politics.

Among research scholars the most important are Ullūr S. Parameśwara Iyer, R. Narayana Paṇikkar, Āṭṭūr Krishna Piṣāroṭi, Vatakkuṅkūr Rājarājavarma, E. V. Rāman Nambūtiri and K. Rāma Pisharoti. Dr. Godavarma's work on linguistics is also important. In recent years Ilankulan Kunhan Pıllai has published annotated editions of some early works like *Līlātilakam* and *Uṇṇunīlisandeśam* and written some thought provoking papers on ancient social history of Keraḷa. Dr. Celnāt Achutha Menon's work on the Ballads of north Malabar and on Kāli worship in Keraḷa are important. Among modern writers in the field are Dr. S. K. Nayar, K. N. Ezhuttaccan, Dr. K. M. George, M. P. Śaṅkunni Nair, K. P. Nārāyaṇa Pisharoti and others. My essays on linguistics are also mostly of a research type.

General Prose Literature on Scientific and Technical Subjects is receiving popular attention and many books are being written. Of these the *Pariṇāmam* and *Ādhunikaśāstram* by Dr. Bhāskaran Nair, *Ratisāmrājyan* by Nalappattu Nārāyaṇa Menon, books on astronomy by P. K. Koru, *Birds of Kerala* by Inducūḍan, and popular science books by P. T. Bhāskara Paṇikkar are important. Dr. A. G. Krishna Warrier's book on *Buddhism,* P. Gopalan Nair's voluminous commentary on the *Bhāgavata* and translations of *Pancadaśi* and *Brahmasūtrabhāṣya,* and some of the works of the multi-linguist P. Śeshadri have enriched the philosophical literature. On economics there are good books by K. Dāmodaran and K. S. Lakshmaṇa Paṇikkar. On music *Saṅgītacandrikā* by Attoor and *Keralasaṅgītam* by V. Mādhavan Nair may be mentioned. Of the many works on astronomy, sexology, and medicine very few can be taken as literature. There are many good books on Kathakaḷi and the Keraḷa theatre. Books on Marxism, Sarvo-

daya movement and the Congress are many. Children's literature is also developing rapidly in volume and even in quality.

Translations.

Malayālam is being enriched enormously by translations from other literatures. Almost all important Sanskrit works have been translated; the *Śākuntala* has more than a dozen good translations! The *Ṛgveda, Mahābhārata, Rāmāyaṇa,* most of the *Purāṇas,* dramas and Mahākāvyas, as well as lyrics have been translated. Literal translation of a few prose works alone remains to be done. From the western literature many novels, short stories and essays and a few classical works like some dramas of Shakespeare have been translated. In the field of fiction there have been many adaptations also. Translations from Bengali and Hindi are mostly confined to Dramas, novels and short stories. Poems of Tagore are, of course, included. Many continental writers have been translated; Nālappāṭ Nārāyaṇa Menon's translation of Victor Hugo's *Les Miserables* and A. Balakrishna Piḷḷai's translations from Ibsen and Maupassant have already been mentioned. Some of the Persian poems have also been translated into Malayālam. Recently we have had translations of some important Greek dramas too from C. J. Thomas, S. K. Nayar and K. M. Panikkar

Planned Work:

One special feature of post independent Keraḷa is the large output of planned literary work. Thanks to the Central Sāhitya Akademi, the National Book Trust of India, the South Indian Languages Book Trust, and above all the Writers' Co-operative Society started at Kottayam in 1945, and the general awakening among the reading public, new books with nice get-up and good printing are being produced at a rapid rate. Many private publishers are also helping in this progress. Many world classics, as well as important works from sister languages, have been translated; and the process is going on. Some of the Malayālam novels and poems have been translated in other languages also. The work on a Malayālam lexicon on historical principles is progressing at Trivandrum under the able editorship of Suranad Kunhan Piḷḷai. The work on a Malayālam Encyclopaedia has just started; a comprehensive history of Keraḷa and its culture has yet to be started. Even in the case of translations, the aim for speedy production has a bad effect on the quality of the works. A lot of mediocre and rubbishy fiction is coming up without any check.

There are several newspapers with weekly literary supplement which encourage literary production and the reading habit. The *Mātṛbhūmi* weekly, now in its thirty-second year, has been keeping a high standard. The *Malayālamanorama* weekly has a circulation of over one lakh.

The one general feature of modern Malayālam literature is its democratization. There are writers and readers among the different strata of society; not only the educated, but even the half-educated raw writer rushes into print. There is even an unhealthy attempt to decry the need to study language, for precision and accuracy in expression. Naturalism is confused with realism. Another unhealthy feature is the presence of cliques and parties among writers, as in the political field outside literature. The various political parties make use of literature — songs, dramas and novels — for propaganda purposes; for the sake of fame or popularity many writers side with one party or the other. In the field of literary criticism there is a lot of sharp and unjust crying down of established writers and undeserved praising of others. The All-Kerala Sāhitya 'Akademi which celebrated its Silver Jubilee in 1957 has later split up and somehow lost its old grip over writers.

But modern Malayālam literature is full of vigour, and enthusiasm; the romantic movement in the beginning of the century later gave way to the realistic movement introduced by the progressive writers and others; its possibilities have been well tried; and now there is an attempt at experimenting with new methods and techniques. There are many promising young writers; and the elders of established fame are still continuing to write.

Malayālam literature can proudly look ahead for a brighter and more glorious future.

Mr. Thomas W. Simons: It is very kind of your Chairman, Professor Śāstri, to invite me to the seminars of the Institute of Traditional Cultures. They are not only interesting but I get much instruction from them. I confess to no knowledge of the Malayālam language, and have wondered at my own temerity in coming to this seminar for a discussion of "Contemporary Writing in Malayālam."

It has been a fortunate experience for me. I have listened with great interest to the lecture of Dr. Kunjunni Raja who has given

such a clear exposition of the variety of form and substance that is to be found in contemporary Malayālam writings. It has been my good fortune to read some translations from Malayālam writing and to see a modern play in Malayālam. The lecture only whets my desire to read more, and the lecture also confirms my appreciation regarding all literary forms used by modern writers in Malayālam.

It was also interesting to note that Malayālam writers are using subjects in the socio-economic, every-day life of the people of Keraḷa. Such was the play I saw; and it was a delightful experience to be able to follow it because I had read of the village tea shop and seen many of them in my travels through Keraḷa. I am now awaiting a translation by Narayanan Menon of a novel that has been described as a powerful story of modern life in Keraḷa.

These aspects of Malayālam writing are intriguing. Yet, as I listened to the lecture, I waited to hear mention of how Keraḷa writers were using the Malayālam language to build a sense of Indian nationalism. How is the modern writing in Malayālam contributing to the unity of the Indian Nation? Some of this writing must be working towards this end and I undoubtedly missed the discussion about it.

This question has significance to India, it seems to me. My countrymen are being told about the diversities in India. A special aspect of this diversity grows from the multiplicity of languages. One of the American writers has studied the problem and has arrived at the conclusion that the emphasis placed upon languages contributes to the "fissiparous tendencies", to use a term popular with Indian writers, apparent in India. I am sure that many foreigners are wondering if language is not more of a disrupting than a unifying force in Indian life.

Still, it has seemed to me that language could be used to weld together the several "peoples" of India. Personally, it is my view that the people of this great country are Indians first and only second are they Malayāḷis, Tamils, Telugus or Bengalis. I hope I have lived in India long enough to be correct in this observation. Yet it seems to me that the local languages are not being used fully as vehicles for bringing together in a common effort all the peoples of India. Let me put it in another way. Let us grant that in some ways, i.e., the expression of national aspirations found in the vernacular press, for instance, the use of the local "provincial"

languages may and probably does assist towards national unity. Could it be, however, that the provincial languages are not being used as fully as they might be towards this end? Could it be that the insistence upon their use is in some way retarding the growth of national unity?

Mr. Chairman, I deeply appreciate your giving me this opportunity to say a few words at the seminar. I deeply regret the necessity of having to depart early. I am sure that Dr. Kunjunni Raja will give an adequate reply to my query. I shall look forward to reading this reply when your report on the Seminar is made. Once again, thank you for your invitation; and may I wish the Seminar my heartiest felicitations.

Mr. K. K. Varma: The paper on 'Contemporary writing in Malayālam' read by Dr. Kunjunni Raja, leader of the seminar, was instructive as well as interesting. Even though he was unable to exhaust the whole subject—which is obviously impossible during this short space of time— he deserves congratulation because he managed to obtain a decent measure of success in squeezing all the important facts and events of the modern history of Malayālam literature in this relatively short paper. A careful study of this paper will be very useful to a student of literature who specializes in the comparative study of Dravidian languages. Dr. Raja was very cautious in expressing his opinions on controversial topics, authors and their works. He simply narrated facts and events and gave us a bird's eye view of the history of modern Malayālam literature. A mere omission of an obscure author or his work may be enough to raise attacks and counter-attacks from the various opposing camps of literary critics. Dr. Raja should be congratulated on his miraculous escape from all these possible attacks, as he stated only facts and facts cannot be denied.

I presume that it won't be inappropriate if I say a few words about one of the literary fields where Dr. Raja didn't throw sufficient light, namely, literature for children. In Malayālam we have to admit, there are very few good books which may be classified under this head. Only very recently writers in Malayālam started writing books which may be included in this branch. But many of these writers miserably fail to produce good books of real merit either because of the absence of simplicity in their language or their lack of knowledge about child psychology. 'In theory, it should be possible for teachers and text book writers to introduce new words gradually, so that a child may continually incorporate

new terms into a familiar context. But this policy is difficult to work out in practice especially with older children'.

I request those writers in Malayālam who intend to specialize in this branch of literature to study at least some of the standard books on child psychology written by reputed authors, and try to come down or go up to the level of the boys and girls for whom they are writing. I also invite the attention of the writers in Malayālam and their organizations to publish, with the assistance and co-operation of the Governments and the Sāhitya Akademies, a really good Childrens' Encyclopedia in Malayālam, if such a venture has not been already undertaken.

Dr. K. M. George: I was really very much interested in Dr. Raja's survey of contemporary Malayālam literature. The chairman referred to the topic for discussion as 'modern writing in Malayālam' but Raja styles it as 'Contemporary Malayālam literature'. Both are not quite the same. Modern writing in Malayālam starts with the second half of the last century, when the English influence spread throughout the country including Keraḷa. But contemporary writing in Malayālam should be limited to the present century, judging from the ages of scholars assembled here.

Now Dr. Raja's survey covered a wide range. He went into such details that towards the last quarter, he had to just mention the headings and had to hurry through. A survey, I think, can be done in various ways. The emphasis can be on writers, that is, the important writers of the 20th century or on books or on the branches of literature that have been enriched during the century. It can also be based on broad movements. The latter two are not the same. I found that more or less Dr. Raja was giving emphasis to writers, or rather the names of leading literary figures and bringing in names of books for which they were responsible in support. Of course towards the latter half he was referring to certain branches of literature also incidentally, but even there the main emphasis was on writers. So much so, the survey tended to be something like a "Who's who" of Malayālam writers. It is no doubt very useful and every approach has its virtue. In any approach whether it is through the writer or the book, you have to bring in other aspects also as subsidiaries. I would however prefer to approach the same subject in a slightly different way and to concentrate on some broad movements. That would be easier in a short discussion, and then writers or books or branches of literature would come as subsidiaries.

There is a special advantage in treating the subject in the way I have suggested. What is it? Literature has been said to be what one does with one's solitariness. It is true, but it is only part of the truth. When a person is engaged in creative writing, he has to concentrate on his subject and he does not wish to be disturbed. He wants to go into a shell, or on an ivory tower and then concentrate on his subject and write. Unless he has something to write about, there is no point in going to a shell or hole. For that, he has to live outside and should have a lot of experienec, and experience external will be religious, national, social, political or the like. Therefore he has to live outside, that means he is subjecting himself to certain forces outside and they may be regional or national. When we observe the movements of the Indian literatures, we find that they are parallel, broadly speaking. For example, just take a glance at the old literature and we find that the *Mahābhārata* or the *Rāmāyaṇa* have influenced the literatures in all the Indian languages. Similarly, Sanskrit classical literature has influenced all the modern Indian literatures including Tamil, though to a lesser extent there. After this the most important movement that you find is the impact of the West in the second half of the last century. There are common influences which help us to compare the literary output in the various Indian languages.

Coming to the modern age or present century, we could view three or four movements which are parallel and which are noticeable in all the languages. Towards the turn of the century we find a romantic movement in Malayālam taking root as we find in sister languages also. Side by side, we find poets writing about the national aspirations i.e., literature supporting the movement for the liberation of India. When you have Vaḷḷattoḷ, in Malayālam, you have Subramania Bhārati in Tamil and Govinda Pai in Kannaḍa. We find this influence felt in every language in India whether of the South or of the North.

The next phase is the swing to the left, which is essentially the Marxian ideology finding expression in the writings of young men. Even now it has some influence but the pendulum has swung back towards the middle—and it is gradually moving towards the other side. This feature is noticeable in all languages by about 1935. We find the dawn of independence in 1947. That is also reflected in our literature.

Whatever the language is, while we observe several parallel trends, we also find that certain literatures have certain special

qualities and features. I just want to mention one or two such special features of Malayālam literature, which to my mind are quite relevant and which will lead to some useful comparison with other sister languages.

Prose in Malayālam literature, especially prose which nears the colloquial language, has gained a literary status during the last 25 to 30 years. Even before this we had prose no doubt, but the main change that we notice is that colloquial forms of spoken Malayālam attained a literary status mainly owing to the writers who addressed the ordinary people. The previous tendency was to use an ornamental style and it was considered dignified to bring in as many Sanskrit words as possible. This fad has now changed and if you now bring in Sanskrit words beyond a limit that would be condemned.

One can say that an unnoticed and perhaps unacknowledged competition was going on in Malayālam literature between prose and poetry for some years. A few years ago there was the cry that poetry was in danger—that poetry in Malayālam was about to be exterminated or extinguished. The danger was only one of stagnation. Even now there is stagnation. On the other hand, when we come to prose, especially fiction, the story is entirely different. The short story for instance has reached a point of saturation. Good stories have been written in such large numbers that young people find it difficult to write fresh ones. 25 years ago when I and Dr. Nayar were students, our ambition was to become a poet and in fact Dr. Nayar has written quite a number of fairly tolerable poems (Laughter). I have also tried my hand; I have written just a few and I feel ashamed of them now. What I want to convey is that in those days the young people wanted to become poets, but now our sons do not want to be poets, but story writers. One has to admit therefore that poetry has been defeated in this silent, unnoticed competition. I do not know whether it is so in sister languages Tamil or Telugu or Kannaḍa. Perhaps not to this extent. In Telugu even now I am told, there are more poets than prose writers. In Kannaḍa many good poets are prose writers, too. Mugali and Puttappa for example, write both. But when you come to Malayālam, Śankara Kurup or Bhāskaran write mainly poetry. In the case of Tamil, composition of poetry is difficult and therefore the output is not much; but they compensate by writing songs and putting poetry into the songs where there is more freedom and less rigidity.

A comparatively smaller point to which Dr. Raja has referred may be touched upon here. We have a sizable literature on military themes. There are many stories and novels on life in the army. In my little acquaintance with sister languages, I have not been able to find in them such a sizable literature on such themes, whatever the reason might be. Of course there are short stories and occasionally long stories also on such themes in these languages.

Regarding the flood of translation, I want to make only one reference because Mr. Simons has raised the question of unity, integrity and national outlook in our literatures. I must confess that in the case of Malayālam we have not made any positive attempts to write with the motive of national integration. It is a good idea. But why should we limit our vision to the unity of India, why not the unity of the world itself? Once in a way, we get writings which inspire national unity. But what we are doing in Malayālam and perhaps in other languages also—is not directly preaching the idea of national integration, but bringing out in our own language what is best in the other sister languages. We have to select good books in sister languages and get them translated suitably and published. That will create interest in the sister languages and neighbouring regions. I may know only to read and write Malayālam, but if a good Tamil poem is translated into Malayālam, if an excellent Kannaḍa drama or Marāthi story is translated into Malayālam, I would like to read them and if I read in my language more and more such things, naturally I begin to appreciate Kannaḍa and Marāthi and that is the best way of creating emotional unity in India.

I have myself written quite a bit about national unity, but that is not creative literature. At best it is a piece of advice to young friends. It is well and good if creative writers write on such themes. But you cannot dictate to poets like Śankara Kurup —'Here is something—some theme about which you write poetry'. They will not bother if they are really good writers. But if there are some good books in other languages and if they are suitably translated in my language, then I begin to like them and their literature. Therefore, a background is created for national unity and emotional integration. That, I think, is the best approach. In this direction we are doing something and when Dr. Raja referred to planned literature, he was probably having this in mind. Something is being done by the Sāhitya Akademi and similar bodies. But it is hardly enough. The main difficulty is not funds, but

paucity of suitable translators from one language into others. Even from Tamil to Malayālam, it is difficult to get 2 or 3 good translators. If such is the case with neighbouring languages, you can imagine the difficulty in finding translators betwen combinations like Oriya and Kannaḍa or Tamil and Punjabi. It is very necessary that literature of sister languages should be translated suitably in each of our languages and that would be part answer to Mr. Simons's query.

Dr. M. D. Raghavan: The title of the Seminar 'Contemporary Writing in Malayālam' does not, *ipso facto,* exclude writings that are so conspicuous a feature of modern times, the publication of the vast wealth of folklore that are among the traditional heritage of Keraḷa. Among 'Contemporary Writings in Malayālam' stand the recent advances in the recording of Malayālam folk songs. While I agree that folk songs were not regarded as literature, these are now increasingly recognized and accorded a place of their own in all languages as traditional Folk Literature. Even as creative art—the manifestation of the creative impulse in the folk mind—folk literature has an abiding value in the culture of the land. Perhaps the most noteworthy of this class of writing at present, is the work now being done by Dr. S. K. Nayar, Head of the Malayālam Department, of the Madras University, a work initiated by my late lamented friend, Dr. Chelnat Achyuta Menon, who published the first volume in the series of 'Ballads of North Malabar', known in the language of the land, as *Vaṭakkan Pāṭṭukaḷ* or *Tacholḷi Pāṭṭukaḷ*. The material for these valuable writings, is largely the collections gifted to the Madras University by Mr. Percy Macqueen, late of the I.C.S., who spent some years of his service in Malabar and took a deep interest in the folk culture of Keraḷa. Apart from his contributions to Keraḷa folk arts, are Achyuta Menon's other publications in the Madras University Malayālam series—I may mention his *Kali Worship in Malabar* and *Ezhuttaccan and his Age*. Besides these, he is well known for a number of books of short stories of popular appeal.

Speaking of the Public Press in Keraḷa, I am reminded of *Keraḷa Patrika,* among the leading newspapers, under the editorship of Chengalath Kunhiraman Menon. A writer with a reputation of his own in Malayālam journalism, is Vengayil Kunhiraman Nayar who wrote under the pen name "Kesari".

Dr. Kunjunni Raja has touched upon humourous literature. "Kesari" led the way in humourous literature in North Keraḷa.

It was humour of a refined type. Of more recent humourists in Malayālam literature, Sanjayan is pre-eminent.

A journalist of note and a writer of popular literature was Murkoth Kumaran, well known for his readable style in pure Malayālam. I recall my reading his learned paper on 'Purakali', a folk play distinctive of North Malabar, presented at one of the sessions of Keraḷa Sahitya Parishat. Among his works, I may mention, *Vasumati,* a novel; *'Ambu Nayar,* a character study; *Yādava Krishṇan,* and a biography of Śrī Nārāyaṇa Guru, besides a number of delightful short stories.

A writer with a reputation for originality and spontaneity of composition was K. C. Narayanan Nambiyar of Kadattanad. His well known prose work *Bhārata Vyavahāram* gave a humourous turn to the classic conflict between the Pāṇḍavas and the Kauravas. In this work, the author instituted a court of law with Hanumān as the presiding Judge, to adjudicate the matters in dispute between the two contending parties. It was a novel technique that he introduced in Malayālam writing, that of presenting Puranic themes in the medium of a conventional court of law.

Among translations from classical Sanskrit, I may refer to the work, *Uttara Rāma Carita* by Chathukutti Mannāḍiyār.

Dr. Kunjunni Raja has in his descriptive survey of the field, referred to the writings by members of the fair sex. To this happy band of women writers, I may add the names of Tottakat Ikkavu Amma, the author of the drama *Subhadrā Arjunīyam,* Taravattu Ammalu Amma (Sister of Dr. T. M. Nayar), the author of the devotional work *Bhaktamālā,* and T.C. Kalyani Amma, author of *Viṣa Vṛkṣam.*

We are grateful to the Director, Institute of Traditional Cultures, UNESCO, for his happy thought of conducting a Seminar on Contemporary Writing in Malayālam. Such periodic Seminars will be of great value in an analysis and appraisal of Contemporary Malayālam literature. Since its inception the Institute has steadily extended the range and scope of its activities in the cause of the traditional culture of South East Asia.

Mr. P. I. Cherian: Malayālam, the language of Keraḷa, was neglected in its own soil for a very long period. It had been subjected to the intellectual domination of Sanskrit, the foster-mother of all Indian languages. The impact of this domination was so

immense that the infant language struggled in vain for centuries, to find its own feet.

Born as 'Cheranāḍ Tamil', the Keraḷa language has made valuable contribution to the Tamil literature. Some of the classics in Tamil such as *Śilappadikāram* owe their origin to eminent Keraḷa scholars. But with increasing Aryan infiltration into Ḳeraḷa, Cheranāḍ Tamil lost contact with other Tamil countries and developed as a separate language.

Learning was considered to be the monopoly of brahmins, in those days. The new comers—Aryans—being brahmins thus found it very easy to establish their language Sanskrit as the scholarly language as also the religious language. Thence began the rule of Sanskrit over Keraḷa soil.

Kings patronized and nurtured Sanskrit. Learning meant learning of Sanskrit. All books written then were in Sanskrit. Malayālam in those days existed among the illiterate masses as the spoken language.

After a long spell, however, literacy leaked into the lower strata of the society and then amidst opposition from the scholarly class a new alphabet was established for Malayālam. Still Sanskrit had its sway over the local literature and the books brought out were either translations or adaptations of Sanskrit works. Only some 300 years ago, when a Malayālam work *'Jñānappāna'* was presented by Poonthanam Nambudiri before a scholar, he refused to go through it because it was Pacca Malayālam (pure Malayālam).

Literature existed only in poetry form. Sanskrit could not help Malayālam in the development of its prose literature for Sanskrit itself is a store house of poetry where prose is generally looked down upon. Malayālam also shared this complex towards prose. Even at the beginning of the 20th century we see that a fervent appeal is made to the litterateurs by no less a person than A. R. Raja Raja Varma, the main architect of present day Malayālam, not to feel any inferiority complex in being prose writers as against poets.

The coming of European merchants and missionaries marked the advent of a golden age for Malayālam literature. Missionaries took keen interest in the development of the languages. The credit for compiling the first Malayālam dictionary and grammar

goes to a German missionary Dr. Gundert. For the first time the long neglected prose began to show signs of life. Though nick-named 'Pādirimalayālam' this was the fore-runner of a vast development to follow.

Malayālam literature began to take inspiration from the rich western languages through the medium of English. This has opened up new avenues of progress for Malayālam language.

The foregoing is a short review of the past. But the progress Malayālam literature has made during the last twenty-five years in the production of books is simply stupendous. The spate of literature of every description produced in this small language leaves no ground for comparison with the pace of any other Indian language, in such a short period. New trends and forms in literature are evident all over, either adapted or invented in the western style. Poetry has been dwarfed. The contemporary attempts at poetry are sonnets or ballads. Very few writers try to bring out a 'Mahākāvya'. The long neglected and down-trodden prose has stood up firmly and snatched off the crown from poetry which was reigning unchallenged for centuries. Novels, novelettes, short stories, long stories, chain stories, essays, criticisms, biographies, travelogues etc., are virtually causing a literary flood in this small area.

But these developments at such a pace in such a short period, are not without defects. Till recently literature was the monopoly of learned scholars, and aspirants without sufficient schooling and knowledge were not allowed into the *sanctum sanctorum* of literature. But the new trends occasioned by the 'isms' in literature, interference of politics etc. has affected the intrinsic value and standards of contemporary writings. Learning and even grammar are decried by the advocates of the new trends. Teenagers are entering the field and handling serious branches of literature which require profound knowledge, ripeness of thought and a fund of experience.

One such suffering branch is fiction, more especially the Novel. We have some excellent short story writers in Malayālam who could easily pass the international standard. If only their works were produced in English language, a few of them would have become world famous by this time. But some of these short story writers have endeavoured to produce novels. Now, novel is something which requires sound knowledge, deep imagination, profound

knowledge of human relations and reactions, and a complete mastery over the language so as to mould characters and create events which will impart life, depth and seriousness to the narrative. It is very different from the momentary climax displayed in a short-story. Efforts of some of the short story writers at something bigger have resulted in a new form of story called 'The Chain Story or Continuous Story'. It is in fact many short stories clubbed together, with the same characters and caption.

Malayālam has produced some giants in the field of the novel, such as C. V. Raman Piḷḷay and O. Chandu Menon. None of the present writers can claim any nearness to these masters, in style, characterization or technique, and barring very few, there are no writers with originality who could produce readable novels.

Publishing of books has turned out to be a very profitable business and even illiterates are venturing into this avenue. Consequently cheap and trashy books like murder stories and obscene stuff are produced more and more, seriously affecting the standards.

All these may be inevitable or necessary evils in the pangs of expansion or development of a long neglected language like Malayālam.

Keraḷa has got the talents which go to produce great men in literature and in fact she *has* produced such men in the past. We can hope that with proper codes of conduct for literary men, she will still produce great writers.

George P. Thekaekara: I appreciate the opportunity afforded me to participate in this seminar. After listening with rapt attention to the learned compilation of contemporary achievements in Malayālam literature, prepared by the learned Dr. Raja after an evidently painstaking study, I am even more convinced that a few points which occurred to me are appropriate to the context though I am not quite convinced of the propriety of my voicing them, considering my relative inexperience in the field.

My direct association with contemporary writing is very limited: there is, however, an allied field where I work—viz., contemporary writing in the four south Indian languages in the field of translations. Allow me with my limitations to venture on a comparative study, on data which I consider are not sufficient enough. Indications even from these limited data are pointers worth pondering over.

All of you here, I am sure, will agree with me that there is more writing in Malayālam than in Tamil, Kannaḍa or Telugu; more original writing; more translations; more publications. The complementary factors of increased literacy, organized and developing book trade, with fairly well established fair practices and financial relations between authors and publishers, cheaper productions, more buyers, social recognition for authors, and other encouraging features are also there to a recognizable extent. We have however the rather pronounced lamentations, that poetry reaching the levels of Āśān's *Vīṇa Poovu* and *Karuṇa* or Vaḷḷattoḷ's *Mary Magdalene,* fiction like C. V's *Marthandavarma* or *Rāmarājabahadūr* are becoming rarities. I am not being critical of present day writings, but I am just questioning whether we are being just served with a big meal, yet being left hungry. Is present day writing like flowers without fragrance? I have no definite answer and my own thinking is that the answer is neither 'NO' nor a pronounced 'YES'.

Increase in quantity has its effect invariably on quality. Unethical production standards, producing to sell etc., are practices bound to creep in with this avalanche of load increase. There is therefore now the greater need for exercise of caution and watchfulness for the noticeable trends in change of values, viz., decrease in depth or vision, or lack of appreciation for permanent virtues.

In the days of kingships and court patronage of arts and literature, there existed financial guarantees and recognitions. We have now replaced those governments with democracies and therefore it is our beholden duty to promote what used to be promoted on the right lines. The efforts of Sāhitya Akademi and other organizations in this direction are most encouraging; and still public taste has more responsibility to encourage good writing and by this positive approach try to improve our standards.

Dr. S. K. Nayar: A general survey of Malayālam literature, past and present, will prove that its past did not have much to be proud of, and its present when compared to the attainments of other Indian languages has little to feel ashamed of.

The period of its literary history commences from the 13th century A.D., when there were two distinct types of literary productions, *pāṭṭu* (song), the indigenous metrical compositions and *Maṇipravāla,* the 'gem-coral' combination of Malayālam and Sanskrit, composed in the Sanskritic style of verse-writing. Both had

their own merits and demerits, and works belonging to this period are usually called the classics of Malayālam literature. Rāmacaritam, Krisnappāṭṭu, Campūs and the works of Tuncattu Eḻuttaccan, Āṭṭakkathas (Kathakali plays) and Tuḷḷal by Kuñcan Nampyar are the most notable classics of Malayālam. Savants of literature talk too much of the greatness of these classics; they have nothing else to own as their classics and, therefore, one would feel that it is out of their helplessness rather than of the inherent greatness of those works that they are forced to feel proud of them. This opinion may be seemingly revolutionary to a lover of Malayālam literature; but love is always blind and love without proper discretion to guide it is rather dangerous.

In order to substantiate the above statement it may require a great deal of discussion on the various aspects of literature in general and those of classical Malayālam literature in particular. One acid test to determine the greatness of a literary work is to get it translated into any other language, especially into another Indian language and see whether it would keep line with any great work of that category in that language. Works of Kālidāsa, Tulasīdās, Kambar, and Tagore never lose their greatness by translation and they appeal to all nationalities alike. There may be not more than two or three works in Malayālam—like *Nalacaritam*, Kathakaḷi by Uṇṇāyi Varyar and *Jnānappāna* by Pūntanam—which could be included in the category of really great literary productions having universal appeal at the same time keeping up their own unique characteristics. Nampyār's Tuḷḷal works do possess distinctive individualistic traits, but they are so much blended with the subtilities of the language that they lose their charm in transfusion. Works of Tuncattu Eḻuttaccan, *Rāmāyaṇa* and *Mahābhārata*, have only local importance, and their value is to be determined more by their language than by the literary merit. Eḻuttaccan's *Adhyātmarāmāyaṇa* is only a translation of a Sanskrit work known by the same name. His *Mahābhārata* shows some originality, but that may not appeal much to one who is conversant with the original *Mahābhārata in* Sanskrit. Thus barring the imitations, adaptations and translations from Sanskrit, original Malayālam works are but few.

Coming to the modern times one can easily find an attempt on the part of many young writers to free themselves as far as possible from the ideological thraldom. Many have acquired a sort of literary consciousness thanks to their personal knowledge of the range

of international literary writings and wider outlook on life. Fiction writing in Malayālam has undergone a thorough change since the advent of the progressive school of thought and we have excellent novelists and short story writers. *Chemmīn* (Prawn) by Thakazhi Śivasankara Piḷḷai has been translated into many Indian and foreign languages and has won for its author great reputation as a novelist of international status. *Chemmīn* is but a second rate novel when compared to *Ranṭiṭangazhi* (Two Measures) written by the same author. No branch other than fiction has acquired an all round development; Malayālam can stand on a par with Bengali, Marāthi or Telugu as far as its modern fiction writing is concerned.

Prof. R. Srinivasan : You will all be surprised when I tell you that though I lived in Kerala for over 38 years continuously, I did not talk Malayālam; I could not get the right intonation. But I learned to read and write Malayālam. I understand it very well, I can sense even the slightest shades of significance in the phrases of that language. That language had always a fascination for me. Some of the simple folk-tunes as well as the highly polished poems of Vaḷḷattoḷ and Kumāran Āśān thrilled me. I remember how when I first heard the simple lullaby 'Omanathingal kiḍāvo' my heart leapt up in sheer joy. (The speaker sang that song here). I first happened to meet Vaḷḷattoḷ at a conference at which I was presiding. People made a request to the poet to recite one of his poems. He agreed and recited the famous song of his on 'Mother Keraḷa'—'Vannippin māthāvine'. This song so much moved me that later I got the song written out for me. The description of the waves which incessantly wash the western shores of Keraḷa is one of the most brilliant poetic fantasies I have ever come across. His heart-moving reference to the way people treated that great Prince of Peace, Jesus Christ, will draw tears from any one who has a heart. Then what about his verses on the Child Krishṇa! It is a most wonderful penpicture of that enchanter of human hearts. What shall I say about Āśān's 'Karuna'! It is verily a masterpiece. The very first verse brings in the needed atmosphere—'Anupamaguṇanidhi Akhilabāndhavan......' And his description of Vāsavadattā's foot coming out of folds of her fine silken sāri which fall at her feet in little folds and thereby resemble a lotus-bud coming out of the ripples on the surface of a lily tank, is unsurpassed.

Ōṭṭam Tuḷḷal, a dance peculiar to Keraḷa, in which a single dancer dressed in a distinctive manner gives the whole story in

dance to the accompaniment of music, has a special charm of its own. The couplets which are generally sung in this are in simple melodious language and are set to exquisite rhythm patterns. I remember one tuḻḻal in which the dancer described in his dance an angry Nair who returns home very hungry after his work in a neighbouring wood, hoping to have a hearty meal and finds that his wife had not prepared the usual kañji (*Kañji* in Keraḷa may be a more elaborate meal than some of our feasts) for his meal. He gets furious, forgets himself, throws his scythe away in the garden, pours the boiling water on his children's heads, thrashes his trembling wife with a stick, breaks the kitchen utensils and even throws some of the vessels into the well, and not satisfied with all this, rushes out of the house and runs round and round the building like a madcap. When you see the dancer acting all this in his quaint make-up you will forget you are seeing a dancer acting and feel that you are in the very presence of a wrathful Kāḷi devī roused to an orgy of fury.

Several themes are handled in this manner; they are very effective; the language used is set to simple rhythm which has a charming aesthetic quality.

Mr. A. N. Parasuram: The subject is so vast that each branch of literature would possibly require a separate seminar if we are really to do any sort of justice.

I am interested in poetry. Every age demands new modes of literary expression. I do not think that modern Malayālam poetry is as simple and vigorous as the ancient poetry that we find in Eḻuttaccan and Nambiār. It has been the tendency with many modern Malayālam writers to overrate the value of simplicity, absence of ornamentation and even of polish. Utter simplicity of expression born out of absolute sincerity of feeling is found in great abundance in the poems of Eḻuttaccan and even in those of Nambiar. But these poems have, besides the simplicity of many much-praised modern Malayālam writers, a strength and splendour rarely to be found in the writings of these moderns. Modern poets have no regular schooling; they have no roots in classics. I can quote simple and emotional lines from Nambiar and Eḻuttaccan. (The speaker quoted some lines). *Vīṇa Poovu* of Kumaran Āśān ultimately derives its inspiration from Gray's line 'Many a flower is born to blush unseen and waste its sweetness in the desert air'. Even modern revolutionary poetry of Keraḷa does not come to the level

of Shelley's poetry. It lacks the integrated inner vision of the writer, and the command of expression. Natural indignation when ill-founded, ill-regulated and imperfectly articulated, cannot be expected to result in good poetry. Even Kumaran Āśān (who is undoubtedly a poet with authentic genius) in his outburst against injustice of caste distinction does not attain the simplicity and strength of Śivavākiar. Before a poet can manifest a truth to others, he must have seen it himself. To our misfortune, we have not many seers. Poems may be printed, they may be inflicted on the readers, but mostly they will be victims of infant mortality. Before I close I would like to draw attention to one significant trend to be found in Sardar K. M. Panikkar's writings. He has tried to blaze new trails in Malayālam literature. His *Bālikāmatam* is almost an Odyssey of the emotion of love in all its stages. His *Pankiparinayam* is a satirical poem; his *Bhūpasandeśa* is an attempt to revive the now defunct Sandeśakāvya. His writings are not epoch-making; but they mark an epoch in which new trends and topics are opened up for a new race of writers.

Mr. E. K. Purushothaman: It was said here that we could not find such clear expression of ideas in modern Malayālam literature as in old times. But I like to point out that there are contemporary Malayālam poets who write in clear and firm language. Poems of Edaśśeri Govindan Nair, Vyloppilli Srīdhara Menon and N. V. Krishna Warrier could be cited as examples.

Edaśśeri Govindan Nair's 'Puttan Kalavum Arivāḷum' ends with these lines

"Adhikāram Koyyaṇam ādyam nām
Athinumelākaṭṭe ponnāryan".

When the tenants were denied their rights and could not get any help from the Government, they feel that the Government is also against them. So they raise the slogan: "Let us reap the power first, then we could reap the field". The two lines quoted above clearly and firmly express this idea.

Here is another poem 'Africa'—It is by N. V. Krishna Warrier. The poet describes himself as one who could see the world as a unit.

He sings:

"Engu manuṣyanu Changala kaikaḷil
Angen Kayyukal nontheeṭu kayām

Engo mardanam aviṭe praharam
    Veezhuvathente purathākunnu
Engezhunelpān piṭayum mānushan aviṭe
    Jeevichīṭunnu ñān
Innāfrikayithen nāṭavaluṭe
    duhkhattāle ñān karayunnu".

"Today', he says, 'Africa is weeping, So am I'. Vyloppilli Srīdhara Menon's 'Kudiyozikkal' is another beautiful poem which describes the present day tragedy of the aristrocratic middle class. In a simple style he describes the revolution going on all over the country.

In the field of Malayālam novel also we find that the authors are attempting at new lines. We have novels on military life, National Extension Schemes etc.

Mr. K. N. Ezhuttaccan: As Dr. Raja had to cover a vast field he had naturally to leave out some important portions. I agree with the view expressed by some scholars that it would have been better if the paper presented gave more importance to trends. It is not to be forgotten that one and the same writer may be showing different traits in his writings at different times. Still some sort of arrangement can be brought into them by paying attention to salient features.

For example, we have among poets Sri P. Kunhiraman Nair and Smt. N. Balamani Amma who have a particular stamp. Both are of esoteric temperament in poetry. Kunhiraman Nair even now writes on devotion to god, old Keraḷa traditions, natural beauty of the land etc. He excels all others in original imagery; but his thoughts are flying dreams only, and have no disciplined force behind them. In Balamani Amma we have a poetess who is devoted to the hearth and home. Her poems on children are excellent and her mystic approach to world affairs has a beauty of its own.

In G. Sankara Kurup we get many trends; but he is primarily a romantic poet. He is alive to world affairs, but has no consistent approach to them. Force of expression is the fundamental aspect of his poetry. In him poetry and rhetoric are intimately blended. Similarly we can point out the peculiarities of other poets also. By quoting some lines from them the points can be illuminated. I do not agree with the opinion that the chief trend in modern

Malayālam literature is its aversion to poetry. It is not denied that poetry is a poor seller, but I do not think that the art is dying out. As a matter of fact, more youngsters are writing poetry as any magazine office will testify. Readers of ordinary literature have increased very much and these are the people who actually buy books. To appreciate poetry some sort of training and special discipline is needed which the ordinary reader lacks. (For example in Kerala we will find small beedi factories where a number of Muslims work. They sometimes employ people who read stories and other light literature to them. Naturally they cannot read poetry for it is beyond their appreciative power). This factor should not be forgotten.

In fiction writing also we can divide romantic and realistic writers of Malayālam in a broad way. As a matter of fact, romanticism still holds the field. There is the individualistic as well as the socialistic outlook. Naturalistic writing has not advanced in Malayālam to appreciable extent. Similarly the usage of psychoanalytic techniques has not made any progress. I believe that first class works of art containing deep analysis of mind and brain have yet to appear in Malayālam. Novels dealing with domestic life are exceedingly rare in the language.

In dramas social and economic themes in their broader aspects are gaining in importance, but I do not know of any work which depicts the sad results of an intercaste marriage in our country parts. As in Bengal and other places, Malayālam writers have not cast their eyes around. They hold themselves too high to see ordinary things of hearth and home. Drama and fiction writing seems to have a bright future with young blood coming into it every year. New experiments are tried, even though it is doubtful whether the old methods themselves would have failed in the hands of capable artists.

By drawing attention to the chief traits and trends only, the paper presented at the seminar would have given a clearer picture of the existing Malayālam literature, which would have helped scholars of other languages to make a comparative study and form an idea of things existing in their own literatures. However, Dr. Raja has to be congratulated on the comprehensive treatment he has given to the writers and their works in his illuminating paper.

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Mr. Simons wanted to know whether Malayālam writers are doing anything to improve the idea of national solidarity. It seems to me people in the West are misguided by paper reports into thinking that something is wrong in India about its patriotic spirit. Actually this is not a problem at all for Indian writers, for nobody has ever questioned the idea of Indian nationality. Literatures of regional language are studied with great avidity everywhere. Malayālam writers have not taken this problem of national solidarity seriously as it is an accepted truth.

Mr. A. Shanker Kedilaya: The paper on Contemporary writing in Malayālam by Dr. K. Kunjunni Raja was quite informative. Yet, I feel that it would have been better, if the emphasis was on the different trends in Malayālam literature. This approach would have brought home to us the predominant and popular trends in contemporary writing in Malayālam. This would have facilitated comparison of the different trends and their popularity in the sister languages like Tamil, Telugu, Kannaḍa, etc. It was asked whether there is any contemporary writing in the language which aims at unifying the people and making them feel as a nation. This query presupposes the existence of disunion and parochialism. But everyone in India feels that he is an Indian and is proud of his birth in India. As such, no need is felt by writers to rouse national feeling and the feeling of oneness. Yet, there are in some languages (e.g. in Kannaḍa) some poems having as their themes, the love of the country and the brotherly feeling of the different peoples of India.

Mr. S. Ramanathan: Dr. K. M. George struck the right note when he referred to the need for translation from Malayālam to Tamil, Telugu etc. and *vice versa*. It is possible to appreciate the literatures in the sister languages even through translations. Especially contemporary writing which is mostly in prose, can profitably be shared.

I vividly remember a Tamil translation of a Malayālam story which appeared in the *Kalaimagaḷ*. It was wound round the love-life of a poor ugly hotel worker. It was a piece of powerful writing.

It would be pertinent to point out how Tagore himself got introduced into Tamilnad only through translations. Most of the Tagoreans in South India may not even know the Bengali script. But Tagore is perhaps understood and appreciated much better in South India than in any other part of India except Bengal.

Miss C. Amminikutti: The twentieth century has been a very productive age in Malayālam literature. It saw the origin and development of the novel and drama in Malayālam. There were excellent original works and also translations of some of the best works in Sanskrit. The best *Mahākāvyas* in Malayālam appeared during this period. The poets were attracted in the direction of lyrics also. Āśan inaugurated a new epoch in poetry. His use of apparently insignificant themes like "*Vīṇa poovu*" and "*Simhaprasavam*" and of the human and social problems of the day coupled with his repeated emphasis on the law of karma and the glory of love, marked a significant turning point in modern poetry. A. R. Rājarāja Varma wrote original works and translations, but his most laudable contributions are his various works on the rules of Malayālam grammar, metres, figures of speech and correct prose writing, which are treasured even today by scholars and students alike. Vaḷḷattoḷ also wrote his best and most inspiring works during this period. The poet's artistic trend progressed from *Mahākāvyas* to *Khaṇḍakāvyas* and blossomed into full poetical maturity and beauty in *Laghukāvyas,* about hundred of which are compiled and published under the title of 'Sāhitya Mañjari'. Lofty sentiments of nationalism that reveal an innate pride in the ancient glory of India and a depression in its degradation permeate these poems and they elevate the poet as a poet of the people and the nation. Ullūr also wrote some of his commendable works during this period and his powerful and figurative language made an impression on the literary world.

The period following 1925 which had only two veterans of the old guard, Vaḷḷattoḷ and Ullūr for guidance, had its destiny shaped by entirely new hands. The period is remarkable for the fact that almost three-fourths of the vast quantity of writings available in Malayālam today was produced in this period; but this vast quantitative production has its adverse effect. There has been so much writing of minor quality in this period, but it must also be said that major works of excellent literary value and quality have also appeared in some branches of literature.

The influence of western education and the impact of western literature had made some marks in the Malayālam writings prior to this period. This period was further influenced by a greater consciousness of freedom, need for co-ordinating effort and economic progress, ideas on democracy and socialism and trends towards nationalism and internationalism. While these influences

widened the scope and depth of vision for writers who are geniuses, it had the very opposite effect on average writers. The literature of this period has 'all the weakness of an experimental era that has not yet found itself.'

In the new line many good books were written during this period on the 'History of Literature' and the 'History of Keraḷa'. There appeared books on religion, philosophy and science including literary science. Literary criticism is the one branch which developed to a very remarkable stage in this period. It is mainly based on the method of English literary criticism and the enterprises of veterans like P. K. Narayana Piḷḷai, Joseph Mundaśśeri, A. Balakrishna Piḷḷai, M. P. Paul and Kuṭṭikrishna Mārār, have cleared the way for free and fearless criticism that leads to healthy progress in literature.

"Essay" is another form of writing that developed in this period. Humorous writings pregnant with literary and social criticisms also appeared under the able pens of E. V. Krishna Piḷḷai, M. R. Nayar and a few others. Quite a number of biographies and autobiographies have been written, but very few like 'E. V.'s Autobiography' and K. P. Kesava Menon's 'Kazhiñja Kālangal', deserve special mention.

Dramas developed and multiplied in wonderful response to the demand of this age. Numerous plays have been written on historical, social and political themes and a large majority of writings reveal the propagandistic aim behind them. Many are very popular on the stage today; but their worth as literary works of entertaining and educative value for future generations is rather doubtful. There have been translations numbering over hundred from other Indian languages and some European Languages also.

Short stories have outnumbered plays in this age and it may be said that of the branches of literature that originated in Malayālam during this period, it is the short story that has made very creditable advancement. Many literary men took to short story writing and have done wonderfully well. They present a large variety of theme, narration and expression which will become the short story standard and quality. Any number of names of writers and writings can be quoted to illustrate this fact; and it may be pointed out specially that in the All-world short story competition, K. T. Muhammad's 'Kannukal' was awarded the prize for the best story from India.

Many novels have been written in this period, but novels and novelists whose names are worth recording are extremely limited in number. In the enthusiasm to make the literary theme more contemporary and diction more simple, there resulted such a lowering of standard that most of the novels look like expanded short stories. There are no novels produced in this age to match the priceless works of P. Chandu Menon and C. V. Raman Pillai. It is true that modern writers have tried to banish prolixity and made for clearness and actuality; but they have encouraged superficiality and have mistaken smartness for brilliance and mere sensationalism for imaginative power.

In the midst of this experimenting in new forms and the groping for fresh values, much good poetry has been produced as if in justification of the maxim that 'Poetry is the link that attaches man to some universal order in a world of darkness and chaos'. Poets like 'G' and many others concentrated their look on the world and life around them and in their attempt to crystallize it into their art, they have translated the objective into the subjective and given universal and timeless significance to their contemporary life which left to itself is so limited in time and space. Many poets have evinced the tendency to clear away the barriers of hermeticism and imitation and to create a public poetry by returning to a more universal and more generous rhythm capable of touching the hearts of people. There is an attempt to keep a closer contact with the hard realities of life and external events; but their art suffered no inhibitions on this account and poetry of a very high order has been produced in Malayālam in this period too.

Malayālam literature along with the other literatures of the world will be able to contribute to the unity of nations and peoples which is the much sought for thing today. If we are to live as members of world community we should develop a unity of spiritual outlook and aspiration. Mutual understanding is not possible without an acquaintance with the classics of different people. There are many organizations today which are making sincere attempts to bring into closer contact the culture and classics of different languages which used to live more or less separately so far; and we can hope that this will promote mutual understanding and appreciation which will lay the foundation for friendship and peaceful co-existence.

Mr. V. Ramasubramaniam: It is now fifty years since the art of Kathakaḷi received international notice and publicity. Many artistes from the west and other linguistic areas of India have come to Keraḷa and learnt its practice, sitting at the feet of the masters of the art. The masters themselves have gone out and settled in various parts of India. But it is very regrettable to note that not even one of the Malayālam literary texts of Kathakaḷi plays, called 'The Āṭṭakathas', has been translated into any language of the world. In fact, in many instances, the original texts were consciously suppressed by the masters themselves,—declaring at the same time that their performances were cent per cent genuine 'Kathakaḷi'.

There is what is called 'dubbing' in the motion-picture art, where the actors acting in one language are not changed, but the dialogue and songs occurring in the original language are so translated into another language as to retain the correct lip-movements. Even such a device has not been adopted by the Kathakaḷi artistes and directors. Neither Malayālam literature nor any other literature is enriched by the present method of suppressing the 'Āṭṭakatha' texts.

The Malayālis, as a class, are the least tradition-bound actors of India. They are very assimilative and eclectic. They give vent to even the latest western ideas on the stage. But yet there has not been any considerable attempt in Keraḷa to translate or even adapt the plays of Ibsen, Strindberg, Maeterlink, Gogol, Gorky, Oscar Wilde or Bernard Shaw, not to mention Shakespeare for the stage. It has not been sufficiently realized that the wealth of English literature rests as much on its translations of foreign classics as on its own original creations.

The South Indian Languages Book Trust can arrange for personal contacts and discussions between original Malayālam writers and their would be translators. The original writer, if he so desires, must be permitted to re-edit his work in the translations, which are obviously intended for international consumption. The great Tagore himself did not grudge to alter his Bengali original to suit international readers. The author must of course have the last word on the translation of his work.

Smt. Vidvan C. L. Meenakshi Amma: A word about the women writers in Keraḷa. It seems paradoxical to say that in Keraḷa where the literacy among women and also the progressive

outlook of the women are so high, there is no remarkable name to mention among the women writers. There were really great women in Keraḷa, who could wield the sword and defeat scholars in various branches of studies by their erudition. But hardly could we think of a poet or a literary genius among the women of Keraḷa.

One may just quote one or two names from the early pages of the history of Malayālam literature as a poet or writer of some reputation. Even those names are now forgotten by the generality of the readers. In short there is not a single 'Avvaiyār' in Malayālam. The Goddess of learning has been partial to the men of Keraḷa!

Coming to the modern times we can quote two or three names from the women writers of Keraḷa. The most outstanding among them is Śrīmati Bālamani Amma, a born poet, niece of a great poet-philosopher Nalappattu Narayana Menon, a disciple of the late lamented Vaḷḷattoḷ Narayana Menon and wife of Mr. V. M. Nair, a poet by himself who has translated many of the works of Balamani Amma into English. Her 'Amma' (Mother) is a unique work in Malayālam.

Mary John Thottan (now sister Beningna) is a very gifted poet. She has already bid farewell to 'this world' and became a nun. Still she is at times writing poems on religious themes. Once she was considered to be a very popular poet in Keraḷa.

Muthukulam Parvati Amma, Kaḍattanat Mādhavi Amma, Mary John Koothattukulam are the other names to be mentioned in this connection.

There are a few fiction writers also among women. Taravath Ammalu Amma (sister of the late Dr. T. M. Nair), B. Kalyani Amma, wife of K. Ramakrishna Piḷḷay, and T. C. Kalyani Amma, belong to the previous generation of fiction writers. K. Saraswati Amma is a modern shortstory writer. Her stories were very popular (or unpopular among men?) for some time. At present she seems to be silent.

The most recent writers among women are Sugatha Kumari and Tekkekkunnath Omana Kumari.

Dr. K. Kunjunni Raja: I am extremely thankful to the learned participants of the seminar for the keen interest shown in my paper and for the enthusiasm evinced in discussing the various

problems raised by it. I should like to say a few words on some of the important points raised during the discussion.

(1) Mr. Simons has raised an interesting topical question. Will the development of the regional languages and their literature tend to be more of a disrupting than a unifying force in Indian Life? Some aspects of the problem have already been discussed here. I think that the development of regional literatures will help in retarding the fissiparous tendencies seen in the political field. The cultural unity of India was not based on the unity of language or religion. Different religions, different languages and even different social habits existed in India from ancient times; still the unity of India as a nation was a well established fact. 'Unity in diversity' has been India's motto. It is true that for a long time Sanskrit language, and the rich treasures contained in it helped in keeping up the unity of the land. But with the advent of the Muslims whose culture could not be completely absorbed and assimilated by Hinduism, India has been a pluralistic state with different cultures existing side by side without any friction.

As far as Malayālam literature is concerned there is no reason to fear about any fissiparous tendency raising its head. The problems engaging the attention of writers there are mostly economic, social and psychological. The fundamental unity of India is taken as a basic fact, and is never questioned. Keraḷa culture is at times extolled, but only as representing the essence of Indian culture. There is no preaching of hatred towards sister states. On the contrary there are poems like *Karutta Ceṭṭiccikaḷ* consciously advocating tolerance between neighbour states.

(2) Dr. George and some other friends suggested that it would have been better to deal with the general trends in modern Malayālam literature than to go into the details about authors and their works. There is some truth in it, I agree. But generalizations are liable to be vague and subjective; and pure literature is a field where the individuality of the writer cannot be forgotten. Even between two poets who might be classed together as 'progressive writers' or as 'mystic poets' there is bound to be real difference; and sometimes a poet like Sankara Kurup may have written poems belonging to many a school, showing different trends depending on the time and the mood. I have not taken the short cut of generalization, but followed the safe and straightforward, through longer path. Even while giving emphasis to the

writers and their works I have also pointed out the general trends in the course of my narrative.

(3) Professor Parasuram's remark about modern poetry being worthless in comparison with the ancient and mediaeval classics shows only that he is more familiar with the latter, and has a romantic attachment to them. Modern poetry as represented by Vaḷḷattoḷ and Āśān and by some of the living poets today is in no way inferior to the old classics in literary merit.

(4) There was a suggestion that it was the tyranny of Sanskrit that stood in the way of the progress of Malayālam literature. Far from it. Sanskrit is partly responsible even in the development of the West coast dialect of Tamil into the separate language of Malayālam. And Malayālam literature owes its greatest treasures to the Nambūdiri Brahmins; Malayālam poets like Ceruśśeri, Puṇam, Pūntānam and Maḷamangalam were Brahmins; and even Eḷuttaccan started by translating the Sanskrit *Adhyātmarāmāyaṇa.*

I do not want to take more of your time. I am sure that the discussion has shed further useful light on some of the points briefly treated in my paper. Before I conclude I should like to express my gratefulness to Professor Sastri for inviting me to lead the seminar and to thank you all once again for making the seminar a success.

Prof. K. A. N. Sastri: I thank you all for your presence and the active part you have taken in making the Seminar a success.

One point that Mr. Simons raised is very important; that is as to how far development of literature in a particular language is conducive to the unity of the world as a whole. The question has been partly answered here. The original unity that combined them all and binds them still is their common debt to Sanskrit sources. I think still we have not lost touch with Sanskrit. In modern times new forces have come in. Our literatures are inspired by the West, Russian literature, Tolstoy, for example, and American too. Science and technology have also come in. Sometimes these new forces threaten to impair our sense of national solidarity. We do not know what the ultimate result would be, but let us hope that India will stand united and strong and the growth of each and every one of her children in the languages will be the growth of their combined strength.

SECTION III: BIBLIOGRAPHY OF BOOKS AND ARTICLES

(*Note:* Titles of books and periodicals in italics; under each subject and country books are listed first and then articles, all in alphabetical order).

Abbreviations:

A:	*Akashvani*
AR:	*Asian Review*
EH:	*Eastern Horizon*
E & W:	*East and West*
FEQ:	*Far Eastern Quarterly*
FL:	*Folklore*
HWM:	*The Hindu Weekly Magazine*
IAC:	*Indo-Asian Culture*
IC:	*Islamic Culture.*
IWI:	*The Illustrated Weekly of India*
JAOS:	*Journal of the American Oriental Society*
JAS:	*The Journal of Asian Studies*
MI:	*March of India*
PA:	*Pacific Affairs*
RCAJ:	*Royal Central Asian Journal*
UA:	*United Asia*

ART

ASIA:

Visser, H. F. E.: *Art Treasures From The East* (De Spiegel Publishing Company, 1954):

"One of the finest introductions to the immensely rich heritage of Asian Art. Contains informative notes and numerous handsome plates".

INDIA:

Archer, W. G.: *Indian Painting in Bundi and Kotah.* (London, Victoria and Albert Museum, 1959, pp. vi plus 1958 Rev. in *E & W,* Vol. II, No. 4, Dec. 1960):

"The history and evolution of paintings of both of Bundi and Kotah in Rajputana are traced from the beginning (17th century).

up to the middle end of the 18th century in the case of Bundi and the first half of the last century in the case of Kotah .... The jungle paintings of Kotah are rightly compared by the author with those of Douanier Roussian".

Goetz, Hermann: *Five Thousand Years of Indian Art* (London, Methuen, 1960—Art of the World Series 275, p. 72 illustrations in color. Bibliography 42/(stg). In English only. Noticed in *Orient Occident,* Vol. III, No. 4, Aug. 1960, p. 16):

"The author has tried to make a coherent history from the seeming diversity of 5,000 years of Indian art. He sees India as a geographic unity broken by invasions but with common ideas and symbols. His history is divided into five main periods: the Indus, the Aryan, the mediaeval Hindu, the Indo-Islamic and modern Indian periods. Islamic and Buddhist arts receive rather less attention since they are to form the subject matter of other books in the series. An introduction to the subject which should provide a solid basis for the study of India's manifold contributions to the arts of the world."

Goetz, Hermann: *Indean fünf Jahrtausende Indischer Kunst*, mit 68 farbigen Abbildungen (Baden—Baden, Holle Verlag, 1959, p. 268 Rev. in *E. & W.* Vol. 11, No. 4, Dec. 1960) :

"An up to date resume of the history of Indian Art from its beginning up to modern times. The historical background enables one to understand the peculiarities of each artistic period."

Zimmer, H.: *Myths and Symbols in Indian Art and Civilization.* (Ed. by Campbell, Joseph, New York, Pantheon Books, 1946):

"An unusually informative and imaginative treatment of forms and ideals in traditional Indian art. The plates are highly attractive".

THAILAND:

Birasri, (Professor) Silpa: Thailand Culture Series No. 4. *Thai Architecture and Painting;* No. 10. *Thai Buddhist Sculpture;* No. 14 *Modern Art in Thailand.* (Pub. by the National Culture Institute, Bangkok, Thailand):

No. 4 details the architectural characteristics of the Thai structures and paintings. Concludes: "Like architecture and sculpture, traditional Thai painting belongs to the past and this makes more valuable the few specimens that still remain in Bangkok, Ayuthia, Sukhothai, Pejaburi, etc. which most regretfully are

fading away day by day on account of the tropical dampness". No. 10 Character of sculpture Chiengsen period or northern style; Buddha image of Sukhothai; characteristics; U'thong period 13th to 15th century A.D.; characteristics of the U'thong style; period of Ayuthia, A.D. 1350-1767, period of Ratanakosin (Bangkok 1782-1868); Conclusion; Bronze casting. No. 14 "The purpose of this pamphlet is to state the principal factors which determined the decline of the classic art and the recent revival of art with modern characteristics".

Buribhand, Luang Boribal. *Thai images of the Buddha* (Thailand Culture Series, No. 9, Pub. by the National Culture Institute, Bangkok, Thailand):

"Perhaps more than any other country in the world, Thailand is a land of Buddha images. They range in size from tiny miniatures to huge giants. They are made of many different kinds of material-stone, plaster, or terra-cotta, wood, crystal or jade, silver or gold. But the most characteristic and important material is bronze"; the history of the Thai Buddha images given.

Yupho Dhanit: *The Preliminary course of Training in Thai Theatrical Art* (Thailand Culture Series, No. 15, Pub. by the National Culture Institute, Bangkok, Thailand):

Deals with training in theatrical art given to students at the department of Fine Arts, Bangkok with plenty of illustrations.

CULTURE

GENERAL:

Hofstra, S.: *Eastern and Western World.* (Selected Readings with a foreword. Netherlands Universities Foundations for International Cooperation. The Hague; W. Van Hoeve Ltd., 1953. 181 Rev. in *FEQ* xiii (4) May 1954, p. 376):

Includes lectures delivered at London in the Summers of 1951 and 1952 expressing both Oriental and Western views on many significant topics.

Northrop, F.S.C.: *The Taming of the Nations: A Study of the Cultural Bases of International Policy,* New York: (The Macmillan Co., 1952, xii, 362, $ 5.00. Rev. *FEQ*. xii (4) Aug. 1953, pp. 44-5):

An easier and valuable addition to the author's previous arresting volume *The Meeting of the East and West*: The author's examination of Hindu, Buddhist, Taoist and Confucian thought

throws considerable light on the neutral and even negative reaction of Asia to the Korean conflict.

Orient-Occident: highlits of an exhibition (Film) (Unesco, Department of Mass Communication, 1960, Black and White, 35 mm. 20 minutes; Producer, Enrico Fulchignoni; cameramen, Piero Portalupi and Adelmo Simonelli; Editor, Alexis Vorontzoff; art director, Vadime Elisseff; music composed by Y. Xenakis; commentary, Pierre Henry. Noticed in *Orient-Occident,* Vol. III, No. 3, 1960, p. 12):

"A short film made during the exhibition 'East-West', organized at the Cernuschi Museum in November 1958 by the French National Commission for Unesco, the French National Council of the International Council of Museums and the Department of Fine Arts and Architecture of the City of Paris, with the assistance of Unesco. Purpose of the film to illustrate the basic harmony between the two parts of the world which are otherwise very divided, through the testimony of works of ancient sculpture which have been temporarily brought together.... Four subjects have been chosen to show the interplay of civilizations: Greco-Buddhist art, Strasscan art, the themes of fertility and maternity as seen by the Myceneans, Egyptians, Cretans and the people of the Cyclades, and finally the evolution of monumental statuary from the huge frontal statues of Asia to those of Greece".

ASIA:

Ward, Barbara: *The Interplay of East and West; Elements of Conflict and Cooperation.* (New York, Norton, 1957):

"Penetrating and imaginative essays on the relationships and inter-acting influences between Eastern and Western civilizations from ancient times to the present. Rich fare for the historically and philosophically minded reader".

CEYLON:

Tresider, Argus John: *Ceylon, an introduction to the Resplendent land* (Princeton, New Jersey, Toronto, New York and London, D. Van Nostrand Co., Inc., 1960, p. 240, illustrations, bibliography and index, $ 4.25. English only noticed in *Orient Occident,* Vol. III, No. 3, June 1960, p. 15):

Second volume in the Asia Library series; "gives the general reader an introduction to the history, the religions, the political system and the cultural life of the country and deals briefly with the arts of Ceylon including the dance, one of the art forms for which Ceylon is perhaps best known in the West".

INDIA:

Marriott, McKim: *Village India: Studies in the Little Community.* (Foreword by Redfield and Singer. Univ. of Chicago Press, 1955, xix, 269, $ 4.50, Rev. in FEQ. xv (i), pp. 146-7. Sixth Vol. in *Comparative Studies of Culture and Civilizations*):

'There are as many problems and approaches presented in this book as there are contributors'. (Morris E. Opler). Also Rev. in P.A. xxix (3) Sep. 1956, pp. 289-91 by Maurice Zinkin.

Mansinha (Dr.) M.: The Alekha Cult of Orissa (*IWI.*, 25-6-1961, p. 19):

An obscure person in the western jungle lands of Orissa, popularly known as Mahima Gosain started this cult known as Mahima Dharma or Alekha Dharma; details of his career given; strong similarities with Buddhism; the main tenets of the cult are (1) a casteless society; (2) recognition of one God who is Alekha, or one who cannot be described in words or figures and who therefore should not be worshipped through man-made idols; (3) abandonment of all external rituals, such as pilgrimages or pūjas; (4) preparation for emancipation through a strictly ethical way of living and through meditation on the Alekha only; and (5) thinking always of the good of humanity, as an essential part of religious discipline. "The Alekha cult appears to combine in itself the sternly ethical self-culture of the Hīnayāna and the element of grace of the Mahāyāna". The particular tenet of the cult which appears to be most admirable and remarkably modern is the idea of world-redemption. This cult is still vigorously alive to-day with an evergrowing circle of adherents in and outside the Orissa State.

THAILAND:

Rajadhon, Phya Anuman: Thailand Culture series No. (1) *The Cultures of Thailand;* (2) *A brief Survey of Cultural Thailand;* (3) *Thai Literature and Swasdi Raksa;* (5) *Loy Krathong and Songkran Festival;* (6) *Chao Thai and some Traditions of Thai;* (7) *Phrabedi;* (13) *The story of Thai Marriage custom;* (17) *Thai language;* (Pub. by The National Culture Institute, Bangkok, Thailand):

No. 1 is a bird's eye view of Thailand's culture. "Fundamentally, the culture of Thailand may be summed up in one word, religion. For everything, arts and literature, social system, habits and customs, is developed and clustered around her religion. It is

in quite recent times only that there have been some changes in the culture due to western influence. Thai culture tends to become secular in the progressive parts of the country; but to the people as a whole, religious culture is still a living force. No. 2 gives brief outline of Architecture, Sculpture, Painting, Music and Drama, Shadow Play, Literature, and Minor Art. No. 3 has summaries of the best works of Thai literature viz., *Phra law, Phra Samuthakhot; Mahachat Kham Thet, Khun Chang Khun Phaen, Inao, Hua Chai Nakrop, Sam kok, Phra Rajaphithi Sipsong Duan, Phra Abhai Mani* and *Ramakien*. "The knowledge of most of these books is indispensable for one who desires at best to understand Thai literature, arts and cultures.... with the exception of two *Phra Samuthakhot* and *Sam kok* they ought to be translated into other languages as representative of the national genius of the Thai. *Swasdi Raksa* (Sanskrit; *Swasti Raksha*) is the name of a short poem written by one of the foremost Thai poets popularly known as Sunthorn Bhu; a short notice of the life of the poet and a free English translation in prose of the poems given. No. 5 Loy Krathong is the festival of floating of lights in a leaf cup. It is a yearly offering to the water spirits expressing thanks-giving to the Goddess of water. In its later development it is a pastime for spending an evening outdoors amid pleasant surroundings near the water. The Songkran festival is the celebration of the traditional New year of the Thais; it gives a brief account of the story of the festival description of the celebrations. No. 6. Chao Thai also known as Phra Phum is the village god, the Thai guardian spirit of the house. Description of its installaion and oher ceremonies. The spirits or genii which the Thais believe inhabit human and other bodies are called *Khwans*. Their departure from the body causes illness and other troubles. The traditions relating to them described. No. 7. Phra is just a honorific which means exalted and bedi is a sacred monument or a reliquary; gives the development of the bedi from ancient times. No. 13. The Thai marriage custom is indicated in the Thai expression "mi ruan" which means literally "to have a house" when a person is married we say he or she has a house or "mi ruan". A general description of the ceremonies given. No. 17 gives an account of the language, its development and the alphabet.

Seidenfaden, Erik: *The Thai Peoples*, Book I: The origins and habitats of the Thai Peoples. With a sketch of their Material and spiritual culture. Bangkok: The Siam Society, 1958. (Rev. in *JAS*, Vol. XIX, No. 4, p. 467):

A detailed ethno-historical mapping of all the Thai and reputedly Thai Peoples of main land South east Asia. Includes an excellent summary of the "Non-Thai peoples of Thailand" and a cursory description of 20th century Siam.

Siwasariyanon: *Life in Bangkok* (Thailand Culture series, No. 16. Pub. by The National Culture Institute, Bangkok, Thailand):

A description of several attractions in the city of Bangkok and the life of the people by a competent authority.

DANCE

BURMA:

Chen, T. D.: Music and Dance in Burma (*EH*, Vol. I, No. 5, 1960, pp. 44-46):

A succinct account of dance and music in Burma noting briefly the contact with China in these fields.

CEYLON:

Edirisinghe S. C.: Dance and Magic Drama in Ceylon (*EH*, Vol. I, No. 4, 1960, pp. 47-49):

A brief account of the Kandyan and Mask dances of Ceylon. Reveals how the arts of dance and drama in Ceylon have maintained a distinct individuality despite the western impact.

INDIA:

Arunachala Pillai: *Abhinayābjodaya sulochani,* (p. 146. Telugu Script, Sriniketana Press, Madras, 1907):

This is a Sanskrit work on Bharata Nāṭya with Telugu commentary. The book has also some figures illustrating the various hasta-mudrās.

Spreen, Hildegard. L. and Ramani, R.: *Folk-Dances of South India* (New York, Oxford University Press, 1945. pp. xx, plus 134, Rs. 4-8-0 in India. Rev. *JAOS*, 1946, pp. 185-187):

Various types of folk dances as practised by girls are presented. These have been collected from various parts of South India, and the languages of the accompanying songs are chiefly Tamil, with a scattering of Malayalam, Telugu, Hindustani, Bengali. The subjects of the dances are equally varied, including flowers, household duties, milkmaid dance, adoration of various gods, snake-charming, and others. Each dance is accompanied by

music, with designation of the rāga employed, and Indian note and European staff notation. The text of the song belonging with the dance is given in the original language (written in Tamil script) and Roman transliteration, with English translation.

Anand, Mulk Raj: Kashmiri Folk Dances, (*MI*, Vol. VI, No. 10, p. 10; Bhangra and Giddha, *ibid*, Vol. XI, No. 11, pp. 9-10, Garba and Ras, *ibid*, Vol. XI, No. 12, p. 8; Ghumar Dance, *ibid*, Vol. XII, No. 2, p. 17; Ras Dance of Manipur, *ibid*, Vol. XII, No. 3, p. 40):

Five brief notes on the popular folk-dances of several parts of India with attractive illustrations in colour.

Khokar Mohan: Modern influence on Indian dancing (*A*, 10-7-60, pp. 1-2 & 44):

Indian dance has not only re-emerged unscathed after a prolonged hibernation but has also imbibed in its diverse forms various influences as could be seen in Bharata Nāṭya, Kathak and Kathakali. A new feature introduced therein is the ballet from the West and it has immense scope. "Indian dance to-day is an art which is very much alive, which is growing and developing and seeking newer forms of expression".

Varma, K. M.: *Nāṭya, Nṛtta, and Nṛtya, their meaning and relation* (Calcutta, Orient Longmans, 1957, p. 86. Rev. in *E & W*, Vol. 10, No. 3, Sept. 1959, p. 222):

The interrelations among *nāṭya, nṛtya* and *abhinaya* discussed.

DRAMA

INDIA:

Broker, Gulbadas: Modern Gujarati Drama (*UA*, Vol. 10, No. 1, p. 106):

Studies the changes in the Gujarati theatre with a historical perspective, and shows changeover from the artificial vulgarity of the old stage to the modernized theatre.

THAILAND:

Bridhyakorn H. H. Prince Dhaninivat Kromamun Bidyalabh and Yupho Dhanit: *The Khon* (Thailand Culture Series, No. 11, Pub. by the National Culture Institute, Bangkok, Thailand):

Khon is the Thai classic dance; Masked Play; Khon Phark; Music, Khon texts; The Ramakien; Training for the Khon; dress; presentation; forms of representation; formalities.

Bridhyakorn H. H. Prince Dhaninivat Kromamun Bridyalabh: *The Nang* (Thailand Culture Series, No. 12. Pub. by the National Culture Institute, Bangkok, Thailand):

The Nang is the Thai Shadow play; origin; direction of its immigration; the word Nang; accessories, technique of the representation; stories for the Nang; the Nang Ram.

FOLKLORE

INDIA:

Elwin, Verrier, and Hivale, Shamrao: *Folk-Songs of the Maikal Hills,* (New York, Oxford University Press, 1944, pp. xxx, plus 410. $ 7.50 Rev. *JAOS,* 1946, pp. 185-187):

Consists of 619 songs under 16 categories. The song types are well described. In the case of songs accompanying dances, descriptions are given of the dances, sometimes with figures.

Elwin, Verrier: *Folk-Tales of Mahākoshal:* (New York, Oxford University Press, 1944, pp. xxvi, plus 523. $ 7.50. Rev. *JAOS,* 1946, pp. 185-187):

This is a collection of 150 tales giving us a good sample of folklore among aboriginal peoples of the eastern part of the Central Provinces and the Rewa, Kawardha, Sarangarh, and Baster States.

Goswami, Praphulladatta: *Bihu Songs of Assam* (Lawyer's Book Stall, Gauhati, 1958, p. 174). (Rev. *E & W,* Vol. 10, Nos. 1-2. March-June 1959, p. 126):

A translation of Bihuman and Bihu songs of Assam. These songs belong to two main melodic patterns, the plaintive and the merry.

Mitra, P. K.: *Mundari Falk Tales* (Ranchi, 1957, p. 168. Rev. in *FL,* Vol. 69, March 1958, p. 64):

"This is a collection which the distinguished author made between 1927 and 1931. The book has considerable linguistic value since the tales are given in full in the Mundari tongue written in Devanāgari script as well as the English translation. Alas, the author tells us that the old ways and the old language are fast disappearing; the old is preserved in the stories which he has recorded for us".

SIAM:

le May, Reginald: *Siamese Tales, Old and New. The Four Riddles and other Stories.* (Arthur Probsthain, London 1958, p. 192, Rev. in *E & W,* Vol. 10, Nos. 1-2, March-June 1959, p. 192):

A translation of Siamese tales illustrating the psychological characteristics and the customs of the Siamese people.

LITERATURE

INDIA:

Buitenen, (Dr), Van, J. A. B. *Tales of Ancient India,* (p. 260. Chicago, University of Chicago Press, 1959):

The stories here derive mainly from the Kathāsaritsāgara, Bṛhatkathāślokasaṁgraha, Daśakumāracarita and the Jātaka stories.

Barua, Hem Ed.: *Modern Assamese Poetry* (An Anthology, 1960, Kavita, New Delhi-5, Rs. 10/- Rev. *HWM,* 5-6-60):

An English translation of 50 modern Assamese poems by 26 poets. "Modern Assamese Poetry (all modern Indian poetry, in fact) is sustained both by the living waters of our racial tradition (the Vedas, the Vaishnava poetry, the adoration of Himavant and Ganga, the treasure house of Indian myth and legend) and by the breezes from the West."

Mukherji, Prof. Bimla Prasad: Western Influence on Bengali Fiction (*A,* 19-6-60, pp. 1, 42 & 44) :

"All modern languages in India, specially Bengali, received new stimuli and fresh leases of life through contact with Western literature. English fiction, itself influenced by French and Russian models, placed before us the masters of modern fiction. It bred social sympathy, reformism and almost an overnight adoption of western values and attitudes, though not generating an equivalent measure of historical or critical understanding that eases tension and fits form into content."

Rao, C. B.: European Literature and Hindi poetry. (*A,* Octr. 18, 1959, p. 41):

Discusses how deep has been the influence of European literature on Hindi poetry.

Sahi, V. D. N.: European Literature and Hindi: Fiction. (*A,* 1-11-59, pp. 3-4):

Discusses "Is the novel an imported art form? If so, has it now become naturalized in Hindi?" Concludes "The novel in Hindi under the impact of the West is yet an unfinished product; something like a preface to the story, not the story itself".

Singh, Harbans: Humour in Punjabi Literature (*IWI*, 15-5-1960,, pp. 56-57) :.

Love of banter and an inexhaustible capacity for laughter are native to the Punjabi character. The unwritten, traditional folklore preserves the best specimens of Punjabi humour. In literature, however, this genius for humour has not found full scope. As a medium of expression Punjabi prose has limitations. Modern trends from Charan Singh onwards who professed to imitate *Punch* in his journal *Manji;* others of note are Ishar Singh Bhaiya, Suba Singh, Gurnam Singh Tir, Piara Singh Data, etc.

SUMATRA:

Johns, H. Anthony: *Rantjak Dilabueh. A Minangkabau Kaba. A specimen of the Traditional Literature of Central sumatra* (Cornel University, New York, Rev. in *JAS*, Vol. XIX, No. 4, p. 473):

The body of this book is taken up with the text and a concurrent "free verse" English translation of this example of a Minangkabau Kaba. The term Kaba is applied to "any story in Minangkabau which is told in a kind of rhythmic prose, the story falling into rhythmic lines of approximately equal length. The story deals with the youth of a Minangkabau man through the course of his wild oats, penitence, reform and instruction from his mother on how to be a Minangkabau husband and village elder. This interesting Minangkabau view of themselves is preceded by a very brief introduction to Minangkabau culture and some highlights of the way in which this culture is reflected in Kaba literature in general and in this Kaba in particular.

MUSIC

INDIA:

Arbatta Nāvalar: *Bharata Śāstram*: (with commentary by Tilliambur Chandra Sekhara Kavirāja Panditar. Printed at Lakṣmī Vilāsam Press, Tondiarpet, Madras—With the help of Bobbili Samasthānam, Vīna-Venkaier and Puduvai Su. Krishnaswami Pillai, p. 154, Tamil, 1876):

This is a work in Tamil verse on Dance and Music. It comprises 4 Iyals, Bhāva Iyal, Rāga Iyal, Tāḷa Iyal and Oḷibiyal.

Matanga Muni: *Bṛhaddeśī*: (Ed. by K. Sambasiva Sastri, Trivandrum Sanskrit Series No. XC IV. Sri Sethulakshmi Prasāda Mālā No. VI. Printed by the Superintendent, Government Press, 1928. Incomplete, p. 154) :

This is a work on Music. It has chapters on Nādotpatti, Śruti, Svara, Mūrcchanā, Tāna, Alaṅkāra, Gīti, Jati, Rasalakṣaṇa Bhāṣā-lakṣaṇa, Prabandha.

Sambamoorthy, P.: *History of Indian Music.* (Rev. *HWM,* 25-12-1960):

Deals in detail with the history of South Indian music. The evolution of the Indian musical scale, the development of musical instruments, musical and dance-forms, rhythmical development and musical iconography are dealt with.

Chatterji, Priya: *Indian Classical Music.* (*E & W.* Year VIII. No. 4, January 1958, pp. 360-370):

Discusses the mythology, and history of the classical music in ancient India and explores Rāga, Ālāp, Tāla, Tān, etc. Enumerates the Eight types of Musicians.

Singh, Jaidev Thakur: Persian and Indian Music, (*A,* 25-10-59, pp. 1-2):

The story of the meeting of Persian and Indian music and its results.

THAILAND:

Duriyanga, Phra Chen: *Thai Music* (Thailand Cultural Series, No. 8, Pub. by the National Culture Institute, Bangkok, Thailand):

"The aim in compiling this little book is to give the general public interested in arts, and especially foreign music lovers who have come to our shores, a general idea of Thai musical art, as understanding is necessary before there can be appreciation". Technique of Thai music in relation to Western music; the piphat band; the wood-wind section; the percussion section; Thai music.

PHILOSOPHY

GENERAL:

Humphreys, Christmas: *The Wisdom of Buddhism* (Michael Joseph, 21s. Rev. *IWI,* 16-7-61):

"An admirable anthology". With a catholicity of outlook "he is able to range from the Old Wisdom schools to new thought, from the Theravāda on the one hand to Japan and Tibet on the other, as well as to encompass not only Tantrik *dohas* and Zen *koans* but an extract from *The Mahātmā Letters* and a quotation from Dr. Suzuki".

Radhakrishnan, (Dr.) S. and Raju, (Dr.) P. T. (Eds.): *The Concept of Man,* (Allen & Unwin, 42s. Rev. in *IWI,* 24-9-61):

"One of the most important contributions to comparative philosophy that have appeared in recent years...an attempt has been made to show how man has been understood in the main traditions of thought. The significance of this effort can hardly be overestimated. To-day intellectual insularism has finally become a thing of the past and 'the problems of each have become the problems of all'...Such a study, apart from bringing out the true status of man as the common denominator of all philosophy, reveals the errors and prejudices that must be avoided if the world is to become a worthy abode for the human spirit."

INDIA:

Bhārati Swāmi Agehānanda: *The Ochre Robe* (Allen and Unwin, 25s. Rev. *IWI,* 16-7-61):

"Though this may appear a highly controversial book, it must be said that it is not only eminently readable, but worth pondering over, because the author shows himself well-versed in both Indian and European thought and his observations have the acuteness of a well-trained intellect" His own views are Epicurean; truth to him is a very questionable concept; religion is more than mere conformity to verifiable facts; he rejects the emotional, mystical, metaphysical and moral approach. "We act as we do, not because it is pleasing to the gods, or to the State or to the Areopagus; and also not because it is the thing our forbears expect of us; but purely because it is delightful so to act". His lack of conformity to the general rules and expectations of monkish conduct brought him soon into conflict with orthodoxy and finally compelled him to leave the shores of India.

Osborne, Arthur (Ed): *The collected works of Ramana Maharshi* (Noticed in the *IAC,* Vol. VIII, No. 2, p. 197):

The author has brought together the translations of Bhagavān Ramaṇa's own original writings as well as the saint's expositions of some well-known classical Sanskrit religious texts. "Every section is preceded by a brief introduction acquainting the reader with the gist of the subject-matter".

Ramanatha Muni: *Puruṣasūkta Bhāṣyam* (Ed. with English translation by Pandit V. Krishnamacharya, B. S. and F. Mart, Pen Corner, Madras, pp. xvii 80, Rs. 2·25 Rev. in *Chetana,* July 1958):

"Pandit V. Krishnamachārya's English translation is excellent, true to the text and perfect in diction". There is an illuminating introduction discussing the main topics of the Sūkta by Dr. K. C. Varadachari.

PAKISTAN:

Vahid, Syed Abdul: *Iqbal: His Art and Thought.* (Luzac & Co. 14 s. Rev. *RCAJ,* xxxvii (1) Jan. 1950, pp. 98-9):

Author is secretary of the Iqbal Society and has translated much of Iqbal's poetry for this book. In the thought of this Indian poet there is not just the intellectual thrill of lyric philosophy but a creative intuition that is of tremendous importance to the West. Pakistan 'stands a proof of the reality of this man's imagination, and if it is not to become a nightmare it will have to constitutionalize his philosophy'.

RELIGION

GENERAL:

Finegan, Jack, *The Archaeology of World Religions,* (Princeton University Press, 1952, XI, 599 with 260 illustrations, 9 maps and 34 pages of Index, $ 10.00 Rev. *FEQ* xii (3) May 1953, pp. 312-14):

Well ordered compilation of valuable materials not herebefore brought together according to a comprehensive plan.

Rahman, F: *Prophecy in Islam,* (XI, 118, pub. by George Allen and Unwin Ltd. Ruskin House, Museum St., London, Price 15 s. Noticed in *IC,* Vol. XXXIV, No. 2, April 1960, page 157):

"A critical and historical treatment of the Muslim philosopher's doctrine of Prophecy and Revelation and its relation to Islamic orthodoxy". Seeks to give historical sources of the philosopher's teaching and thus to show where the originality of this teaching lies and to point out how far the philosophers succeeded in their attempt to integrate the Semetic and Muslim conception of revelation with Greek wisdom.

INDIA:

Renou, L. (Ed. and Translator): *Hymnes Speculatifs du Veda* (Rg-Veda; Atharva-Veda). Paris, Gallimard, 1957, 276, p. 8 NF):

" 'Veda' means knowledge, and the Vedas are the basic foundation of practically all later Indian religion, poetry, literature and art. Among the two oldest books of the Vedas (from sources

going back 4,000 and more years), and certainly the most important literary monuments of India, are the *Ṛg Veda,* a collection of hymns to the gods of the Brahman pantheon, and the *Atharva-Veda,* a group of magic prayers or formulas used for specific ceremonies. It is from these two collections that the translations from the Sanskrit given in this work are drawn". (*Orient Occident,* Vol. III, No. 5).

Singh, T., Singh, J., Singh Ka., Singh, B. H. and Singh, K. H.: *The Sacred Writing of the Sikhs* (Translated from Punjabi; revised by G. S. Fraser; Preface by Sir Sarvepalli Radhakrishnan; foreword by Professor Arnold Toynbee. London, Allen & Unwin, 1960, p. 288, 22 s. (stg.); New York, Macmillan, 1960, p. 288, US $ 5.25):

Professor Toynbee writes in his foreword: 'This translation is the first that has made the *Adi Granth* (The Sacred Book of the Sikhs) accessible, in more than short extracts, to the English-speaking public. Its publication is therefore an important event in the history of the now rapidly increasing contact between different peoples and civilizations in the fields of literature, religion and other provinces of spiritual life.

'The *Adi Granth* is part of mankind's common spiritual treasure. It is important that it should be brought within the direct reach of as many people as possible. Few readers of English will have had the opportunity of hearing the *Adi Granth* being chanted in the Golden Temple of the Sikh religion at Amritsar; and few, again, of those who have heard the chanting have been in a position to understand its meaning. Here is the book in English. Readers of English can now not merely read it but ponder over it. A book that has meant, and means, so much to such a notable community as the Sikh Khalsa deserves close study from the rest of the world'. (*Orient Occident,* Vol. III. No. 5).

Anonymous: Christian Missionary Decline in India. (*PA,* XXX (4), December 1957, pp. 366-76. Written from N.Y. in Oct. 1957):

Discusses recent govt. and Hindu policy to Christian missions especially foreign ones and their proselytizing activity. Tribal areas foreign policy also considered.

LAOS:

Ratnam, Kamala, New Year's Day in Laos (*IWI,* 12-6-60, pp. 32-33):

The traditional and mythological background to the New Year's Day in Laos with a description of the details of the ceremony. Among other rituals "a hundred dancers descend in a line from the top of the hill. Wearing bejewelled masks and dressed in the traditional costumes with the high peaked ornamental headdress of the *devas,* they carry lighted torches. Slowly they wind their way down the hill and take up positions in the garden. Soon the main group of dancers, hidden behind the bushes, suddenly emerge as the orchestra seated on a raised platform strikes up the music. Episodes from the Rāmāyaṇa are enacted. The performers execute stylized movements of the Lao classical ballet".

SOCIOLOGY

GENERAL:

Ruopp, Phillips. (Ed.). *Approaches to Community Development.* (The Hague: W. Van Hoeve, Ltd., 1953, xvi, 352. Rev. *FEQ,* xiii (3), p. 375):

A symposium with 23 contributors. General discussion of sociology, economics and educational problems followed by 'regional considerations' on Africa, Arab, Middle East, India, Indonesia and Latin America. Of considerable practical use to rural workers.

Versluys, J. D. N.: Social Factors in Asian Rural Development (*PA,* XXX (2), pp. 160-72):

Discussion of the place of tradition and how to utilize it in progressive community projects calculated to develop self-reliance among rural people with concrete examples.

BURMA:

Leach, R. A. *Political Systems of Highland Burma, a Study of Kachin Social Structure.* (Foreword by Raymond Firth. Cambridge: Harvard Univ. Press, for the London School of Economics and Pol. Science, Univ. of London, 1954, xii, 324). Bibliography, appendices, Index, $ 7·00 Rev. *FEQ,* XIV (2), pp. 284-5.

An important contribution to anthropological theory and to a better understanding of the ethnography of the Kachin people.

Cady, John F. (Chica. Univ.) Religion and Politics in Modern Burma. (*FEQ* xii (2) Feb. 1953, pp. 149-62. Introduction 149, (i) Status of Religion under Burma's Kings 150, (ii) Demoralization of religious institutions to 1920, p. 152; (iii) Religion and Nationalism coalesce, 1920-1945, p. 154; (iv) The Postwar situation in 1950, p. 156; (v) The Dhammachariya Act, p. 158; (vi) The Pali Univ.

Act and the revival of political activity by monks, p. 158; (vii) The Buddha Sasana organization, p. 160; (viii) Conclusion, p. 162):

U Nu's work and need for cultural reintegration on basis of tradition to suit modern aims stressed.

INDIA:

Mayer, C. Adrian: *Caste and Kinship in Central India* (University of California Press, Berkeley, 1960. Rev. *JAS*, Vol. XX, No. 1, p. 131):

"A major work on Indian society .... provides a challenge for other social anthropologists to develop methods, and forms of analysis which can encompass the historical and cultural complexity of partially bounded structures without sacrificing the tight description and presentation of data that a careful structural study can give."

Srivatsava, Shakuntala: The Birijias of Chota Nagpur (*IWI*, 15-5-1960, pp. 26, 27):

The habitat and ways of life of the Biriji tribe outlined. The efforts of Community Development Projects and other allied agencies have "opened new hopes for these once neglected people, and it may not be long before they take their place as worthy citizens of the land".

Zinkin, Taya: India and Military Dictatorship, (*PA*, xxxii (1), March 1959, pp. 89-91):

'Whatever may happen to democracy in India, military dictatorship has no chance'. It is 'irrelevant because of India's history in the past fifty years'. Islam has a great affinity for militarism; Hinduism is much too vague and individualistic. The Congress is obsolete and 'the future is in the hands of the sons of loyal supporters of the British who did not boycott universities but got a modern education'.

INDONESIA:

Wertheim, W. F.: *Indonesian Society in Transition*: A study of Social Change, (The Hague and Bandung: W. van Horie Ltd. Rev. *JAS*, Vol. XIX, No. 4, p. 470):

Concerned with the events of the continuing revolution in Indonesia. Sets forth a few sociological trends: increasing state interference in economic affairs, some kind of land distribution, cumulative industrial development etc.

Anonymous: *Marriage in Indonesia*: (*AR* Vol. lvi. No. 206. pp. 140-145):

A brief but informative account of the institution of marriage in Indonesia. System of marriage in the Batak Society of North Sumatra, in Sumbawa, matriarchal system in the Minangkabau region and special customs in Bandjarmasin are discussed.

MALAYA:

Li, Dun J: *British Malaya: An Economic Analysis*: (New York: The American Press, 1955. 123, $ 3·00 Rev. *PA* xxx (i) pp. 88-9):

Anti-British bias; interesting and convenient resumé of the most important social, political and economic factors affecting Malaya's development.

S.E. ASIA:

Emerson, Rupert. *Representative Government in South-East Asia* (Auspices of I. P. R. Cambridge, Mass. Harvard Univ. Press, 1955, vii, 197, Index $ 3·50 Rev. *FEQ* xiv (4) Aug. 1955, pp. 594-5):

Indonesia Burma, Malaya, The Philippines (by Elsbree) and rural and urban self-government (by Virginia Thompson). Book is opened and closed by two provocative chapters (the latter in part devoted to Thailand and Indo-China).

Pelzer, Karl J: *Selected Bibliography of the Geography of South-East Asia. Part III-Malaya.* (Southeast Asian Studies, Yale University, and Human Relations Area Files; distributed by I.P.R., New York, 1956, 162, $ 1·75). Rev. *PA,* xxx(3) p. 287):

'Geography' has been stretched to include history, religion education and even communism and the 'Emergency'. The most comprehensive bibliography on Malaya ever published. (D.G.E. Hall).

THAILAND:

Young, John E. de: *Village Life in Modern Thai Land.* Berkely, $ 3·50 Rev. in *PA.* xxix (2) June 1956, pp. 203-4):

A most valuable addition to the rather sparse existing literature on Thailand.

SECTION IV(A): INSTITUTIONS

(*Note*: Country, Subject and Name of Institution, arranged in alphabetical order: Institutions and their publications in *italics*).

INDIA

ANTHROPOLOGY:

Anthropological Museum, (University of Delhi):

Started in 1947. Has a varied collection of tribal objects, pre-historic material and skulls and skeletons. The Ethnographic section contains many articles used by the aborigines in India and elsewhere and the Indian section shows examples of tribal workmanship. Post-graduate practical classes are conducted for the students of the Anthropology Department.

Tribal Research Institute Museum (Chhindwara):

The museum which is part of the Tribal Research Institute of the Tribal welfare department, Madhya Pradesh was started in 1954 along with the Institute. Has about 2000 exhibits in its collection, mostly artifacts of the Tribes of Madhya Pradesh and a few paintings etc.

ARCHAEOLOGY:

Delhi School of Archaeology. (New Delhi):

Started on October 15, 1959; Within two years of its inception, the School has turned out the first group of fully trained personnel to take up archaeological assignments. The second group is under training, while the third session begins in the third week of this month (October). The 20-month course in the School is an intensive practical training in excavation and preservation of monuments. To this is added practical training in surveying, drawing, photography, chemical preservation of monuments and antiquities and museum methods. On the theoretical side, besides traditional subjects like art, architecture, palaeography and numismatics, students are taught prehistory and protohistoric and early historical archaeology supplemented by elementary geology, anthropology and environmental archaeology. Also, included are such subjects as publication, blockmaking, printing and, also, antiquarian laws. The students receently carrid on excavation at Kalibangan, near

Pilibangan, a railway station 430 kilometers west-north-west of Delhi on the Delhi-Suratgarh section of the Northern Railway. The excavation had the dual purpose of studying the cultural complex of the site and of imparting training in excavation technique to the students. Through research, detailed study of the site and the various objects found there, the students were able to recapitulate the splendour of a civilization which dates back to 5,000 years and is believed to be a contemporary of the Mohenjo-Daro culture.

ART:

Kunika, (Janapath, New Delhi):

An art centre opened on 24-3-1961 at the Central Cottages Emporium to bring artists and craftsmen together for exchange of ideas and to promote sale of paintings, scluptures and other art objects.

Nrityodaya (No. 30, First Main Road, Gandhinagar, Madras-30):

Art centre. Founded in 1944 by Film Producer and Director Sri K. Subrahmanyam. One of the primary objects of the centre is to pick up new talents amongst the middle class people and give them training in classical Dancing and Music. A free library, reading room and children's club attached to the centre; there is a fine Arts section giving training to girls and boys in the manufacture of dolls, statues, moulds, etc., arranges free film shows on 16 MM projectors at periodical intervals; President: Shri K. Subrahmanyam, Principal: Smt. Meenakshi-Subramanyam, General Secretary: Kumari S. Neela.

ARTS AND CRAFTS:

Cottage Industries Museum, (Gauhati):

Started in 1955 to preserve the ancient arts and crafts in the State. Typical specimens of arts and crafts of various groups and communities in the state have been collected. "The specimens offer an opportunity for research in our traditional designs by the research and designing section of the Cottage Industries Department of the State".

Crafts Museum, (Calcutta):

Started in 1957. The aim of the museum is to popularize Indian designs and motifs in arts and crafts. The collections

include a good number of paintings representing the traditional schools from Rajasthan and folk schools from Bengal and Orissa. The wealth and richness of design in the Indian textiles exhibited is noteworthy. "There are Baluchar *saries,* Masulipatam *batiks,* Banaras *brocades,* Gujarat *patolas,* Tanjore Silk, Punjab *phulkaris,* Kashmir shawls, and Bengal Kanthas". The publications include: *Designs in Indian Textiles,* 5000 *Indian Designs and motifs, Art for Everyone, Craft Museum* besides the *Journal of the Indian Institute of Art in Industry.*

CULTURE:

Bhāratīya Itihāsa Samshodhaka—Maṇḍala, (313 A, Sadashiva Peth, Poona).

Founded in 1910 for collecting, conserving and publishing historical materials. Has a collection of rare coins, Persian, Sanskrit and Marathi historical manuscripts and about 1700 old Indian paintaings, copper plates, sculptures and archaeological exhibits. Library of 11000 vols. President: The Raja Sahib of Phaltan. Publications: *Journal* (Quarterly), *Surya Granthamala Series* (97 *issued*), *Puraskrita Granthamālā* (55 issued).

Kannaḍa Research Institute Museum, (Dharwar):

Established in 1939 for research in History and Archaeology of Karnataka and Kannada language and literature. With the interesting material collected in this connection, a museum of historical and literary interest was started in 1940 as an adjunct to the Institute. The Institute has a library containing 6,155 books and 79 journals. Though there are no independent publications of the Museum, the Progress Reports of the Institute contain detailed information and notes regarding the museum and its activities.

Shreyas, (Ahmedabad):

A multi-purpose day-boarding school. Founded in 1947. "It not only prepares pupils for higher education, but also guides them towards the professional training they are best suited for. Activities are so conducted that the pupils develop self-confidence, and have a positive outlook on life". "The campus covering 80 acres includes activity rooms, class rooms, art and technical schools, an open-air amphitheatre, dance and drama studios, science laboratories, a multi-purpose hall, an administrative block, a library, playgrounds and a swimming pool, hostel and staff quarters, a health

clinic and hospital, gardens, orchards and dairy farm"; at the school stage the division is not in terms of classess but in sectors such as infant, junior and senior and science and art sectors; in college, medium of instruction, English and Guzerati. Besides regular classes, community activities are encouraged, including prayers, singing, dancing, sports, physical training and dramatics.

Student teacher ratio is generally 6:1. Every child is in close association with the teacher which makes it possible for the teacher to observe personality traits and to maintain a detailed written account of progress. Till the age of 14 a child gets the benefit of a broad educational background and thereafter definite subjects are chosen for specialization.

DANCE:

Kalā Vikāsh Kendra, (Cuttack):

See *Bulletin,* 1957, p. 144. The Kendra has also broken fresh ground by producing ballets in the technique of Orissi dance. The staff and the students of the school have given numerous performances in several parts of the country. The Kendra also maintains a Research Bureau, which is manned by acknowledged scholars, and so far this has carried out surveys and published its findings in the form of two monographs, *Folk Dances of Sambalpur* and *Folk Dances of Sundergarh.* Another unit of the Kendra is the Teachers' Training Institute, which provides specialized instruction to enable performers to become teachers, and there is also a Children's Section which provides healthy artistic activity for youngsters. The Kalā Vikāsh Kendra has an extensive building of its own, which includes a hostel.

Venkatarama Nātya Maṇḍali, (Kūcipūḍi, near Gudivada, Andhrapradesh):

The only one troupe of the traditional Kūcipūdi dance art in the village of Kūcipūdi. The Government of Andhra is reported to have sanctioned a sum of Rs. 5,000 for the development of the Kūcipūdi art.

FOLK ARTS:

A.I.R. Puppet Group of New Delhi, (New Delhi):

A unit of about nine members led by Shri Sagar Bhat. The puppeteers and puppets are from Rājasthān. They have tried new subjects with great success. Participated in the All-India Festival of Puppets and Dummy Dancing, New Delhi, November, 1959.

Bhāratīya Kalā Kendra Puppet Group, (New Delhi):

A puppet troupe. Leader: Puppeteer Chaman from Rājasthān. Their puppets are of marionette type of the style of Rājasthān puppets. The troupe is attached to the Bhāratīya Kalā Kendra, a leading organization at New Delhi.

Indian Puppet Theatre at Bombay, (Bombay):

A troupe of about nine members headed by Shri Gulzarilal. The style of puppetry is Rājasthāni. It participated in the All-India Festival of Puppets and Dummy Dancing, New Delhi, November 1959.

The Kachi Ghodie of Rājasthān (Rajasthan):

At the All-India Festival of Puppets and Dummy Dancing this troupe of four members headed by Jagannāth performed the traditional dummy horse dancing in the Rājasthān style.

Leather Puppets of Andhra (Andhra Pradesh):

A group of five members who participated at the All-India Festival of Puppets and Dummy Dancing at New Delhi, November 1959. The group was headed by Śrī Ramaṇamūrti (For notice of this artist see *Bulletin,* 1959, Part II, p. 314). The technique is shadow puppetry and the style very old in which techni-colour puppets made of leather are used.

The Mangalagāna Sabhā Puppet (Bommalāṭṭam) *Troupe of Kumbakonam* (Kumbakonam):

Leader Puppetteer: Mani Iyer, a leading figure of Indian puppetry. Participated at the All-India Festival of Puppets and Dummy Dancing, New Delhi, November, 1959.

Oriental Dummy Dance Institute of Bangalore, (Bangalore):

This troupe of 16 members took part in the All India Festival of Puppets and Dummy Dancing at New Delhi, November 1959. It was headed by Śrī Sundaramūrti. The dummies used were those of Horse, Lion, Zebra, Bull, Peacock and Parrot. Performed also "Pūśāri Karagam" a famous folk-dance of Tanjore.

The 'Puppet' of Calcutta (West Bengal):

A puppet troupe. Leader: Shri Raghunāth Gōswāmi, a leading puppeteer and enthusiast of West Bengal. "He has devoted several years of his life in the art of Glove and Rod types of puppets. He has a small band of workers, both students and teachers

and has done pioneering work in this line". (*SNA, Bulletin* 15-16, p. 5).

The Puppet Group of Nathu Bhatt (Udaipur, Rājasthān):

A troupe of four members who have been trained in Rājasthān style of puppetry by the Bhāratīya Lok Kalā Maṇḍal, Udaipur. They displayed 'Rāmalīlā' at the All-India Festival of Puppets and Dummy Dancing at New Delhi, November 1959.

The Puppet Group of Shyamlal Bhatt (Udaipur, Rājasthān):

A troupe of about 4 members, their style of puppetry being Rājasthāni. The troupe participated at the All-India Festival of Puppets and Dummy Dancing in New Delhi, November 1959 and displayed a play 'Panchāyat' based on the concept of Democratic Decentralization.

Putlighar (Delhi):

A puppet troupe organized by a band of enthusiastic amateurs and professionals of Rājasthān solely devoted to experiments in puppetry. The revival of the ancient Indian art of puppetry owes much to this troupe. *Heer-Ranjha,* a popular tale from the Punjab, is the second play produced by this troupe. At the All India Festival of Puppets and Dummy Dancing, in which the troupe participated, Shri Gajanam Varma, a poet of Rājasthān, led the troupe and performed (in pure Rājasthānī) 'Rao Amar Singh Rathore', a bold adaptation of the traditional play with all its glory and beauty.

The Shreyas Puppet Group (Ahmedabad):

A troupe of students and teachers of a public school at Ahmedabad. Mrs. Leena Mangaladas, an educationist of Guzerat, headed the troupe when it participated at the All-India Festival of Puppets and Dummy Dancing at New Delhi, November, 1959. They used at the Festival all the techniques of puppetry such as marionette, shadow, rod and gloves.

PAKISTAN

CULTURE:

Peshawar Museum (Peshawar):

Founded in 1907. The collections of this museum are devoted mainly to the sculptures of the Gandhāra School; they comprise an unrivalled collection of images of the Buddha, Bodhisattvas,

Buddhist deities, reliefs illustrating the life of the Buddha and Jātaka stories, architectural pieces and minor antiquities excavated at Charsadda, Sahri Bahol, Shahji-ki Ḍheri, Ṭakht-i-Bahi and Jamal Garhi; there is also an art gallery and sections for industrial and mineral products, forestry, effigies of Red Kafirs etc.

Pakistan Museum Association (Peshawar):

Founded in 1949. Objects: to advance and improve the work of museums in Pakistan; to establish close contact with Universities, educational and services institutions; to open new museums in important towns in Pakistan; to provide facilities for the training of Curators; to establish an archaeological laboratory etc.

Society of Arts and Literature: (Hands Park, Chittagong):

Founded in 1948 for the advancement of art, literature, education and culture through literary and musical conferences, debates etc., over 500 members and 1,000 associates.

Varendra Research Society and Museum, (Rajshahi East Bengal):

Founded in 1910 with the object of investigating and encouraging history, archaeology, anthropology, literature and art in relation to India and Pakistan, and with special reference to Bengal, collecting and preserving archaeological and other relics, ancient manuscripts etc. Library consists of about 5700 vols. There are 6625 items in museum, including 3,940 ancient manuscripts.

PHILIPPINES

CULTURE:

National Museum (Taft Av., Herran St., Manila):

Founded in 1901. There are several divisions for subjects including Anthropology, History and Arts. Pub: *Philippine Journal of Science.*

THAILAND

CULTURE:

National Museum (Bangkok):

Founded in 1926. Objects exhibited include prehistoric implements, bronze and stone sculptures, cloth, clothes, ancient weapons, ancient coins, wood-carving, ceramics, royal chairs and seats,

theatrical masks and dresses etc. Curator: Luang Baribal Buribhand. Pub. *Bibidhabhandasar*, *Antiquities in the National Museum* etc.

Siam Society (formerly *The Thailand Society*), 60, Asoka Road, Bangkapi, P.O. Box No. 65, Bangkok):

Founded in 1904. Object: to investigate and encourage the art, science and literature of Thailand and neighbouring countries. The library of the society contains 3,000 volumes. Pub. *Journal*, *Natural History Bulletins*, *Florae Siamensis Enumeratio*, *Coinage of Thailand*, etc.

SECTION IV(B): SCHOLARS AND ARTISTS

INDIA

ART:

Kothary, K. L. (Palanpur, North Guzarat):

Photographer, Age 40. Took to the art about 10 years ago after some training in painting. Founded the Federation of Indian Photographers (to which most of the camera clubs in India are affiliated) and was its President for many years. Now Chairman of its International Affairs Committee. Fellow of the photographic Society of America and the Royal Photographic Society of Great Britain. "Recently travelled 55,000 miles through the U.K., U.S.A., Canada, Mexico, Japan and Thailand, lecturing in all countries on Indian life and culture, vividly explaining his view with the help of over 1,000 photographs". His aim is "to break down the barriers of misunderstanding between the peoples of the world through the art of the camera" and he holds that "The camera is the symbol not merely of a photographer. It also symbolizes an artist—and his desire to portray life, sincerely and convincingly. The camera as an instrument of expression can be justified only when it performs its basic task, to bring about fuller understanding among the peoples of the world. It can do this more convincingly than any other medium that man knows of—it can be the source of not only individual happiness but can bring men and women genuinely closer, by recording the simple scenes of life. It is one of the most powerful tools of visual communication that we have".

Sahay, Bhagawan (Uttar Pradesh):

Sculptor and painter of a high order. Took to art rather late in life. With no training whatsoever in art he acquired his first practical acquaintance with art through the medium of clay. He was the Commissioner, Food and Civil Supplies, in Uttar Pradesh for 18 years; Was awarded the Padma Bhūshan recently by the President of India as a very able administrator. His typical works are "Rāhul Sankrityāyan" cast in plaster of Paris, "Parsa", a bust of his bearer who died serving him at 64; "Tenzing Norgay" in cement and sand of the Everest hero. In painting he handles portraits as well as landscapes with equal success; notable among

his paintings are "Fantasy", "Spring Time, Nepal" "Folk Dance, Nepal", etc. "His approach is eclectic and he paints as he wishes, for in his view, 'every artist must paint acording to his own inner compulsions' ".

Vidyāvrata (Aurobindo Ashram, Pondicherry):

Photographer. Took to the art of photography about his twentieth year. Training under Mr. C. K. Patel by direction of The Mother at the Aurobindo Ashram, who recognized the talent of the camera enthusiast. His pictures exhibited since 1954 in India and abroad; has participated in more than 100 exhibitions; won an award of $ 450 from *Holiday Magazine* for a single transparency. "Photography an art when the photographer is an artist", is a theme, which constantly dominates his work .... Vidyāvrata's work, in other words, represents a fusion of the spiritual and the artistic—a rare combination indeed in so 'modern' an art as photography (*IWI*, 20-12-60, p. 24).

DANCE:

Chandrabhāgā Devi, U.K. (Bangalore):

Coming of a leading and highly-cultured family in S. Kanara, Chandrabhāgā Devī, born in 1921, is an able exponent of Bharata Nāṭya, Kathakaḷi and Mohini Āṭṭam. Interested in dancing since she was a child, her vast latent talent achieved its flowering when she married U.S. Krishna Rao, a prominent dancer in Bangalore. Both of them went to the great masters of Indian dance, like Mīnākshi Sundaram Piḷḷai and Kuñju Kurup, and learnt all they could. Since then, she and her husband have always danced together, and given over 300 performances and over 400 lecture-demonstrations. Along with her husband she has composed some ballets and also worked with him on a book on dance, in Kannaḍa, *Ādhunika Bhāratadalli Nritya Kale,* published in 1956 by the University of Mysore. She also helped her husband to translate and edit a rare palm-leaf manuscript in Kannaḍa, *Lāsya Rañjana,* which is to be published by the Mysore University. She has broadcast talks from Mysore and Bangalore, written articles in English and in Kannaḍa for various papers and magazines, taken part in numerous shows organized by the Government of Mysore, and served as a judge for a number of dance competitions in her State. At present she is working with her husband to collect pieces from Kannaḍa *Kāvyas* which can be

suitably interpreted through the expressional medium of Bharata Nāṭya.

Karanth, K. S. (Puttur, S. Kanara):

See *Bulletin* 1957, p. 183. A very outstanding research scholar in the *Yakshagāna* and other dances of S. Kanara. Born in 1902, in the village of Kota, in S. Kanara, and had his High School education at Coondapur. Joined the non-co-operation movement in 1921 and left off studies. Later became interested in the dance and music of Kanara, and since 1928 has pursued these arts avidly. First experimented with ballets, set to Hindustani music, and compositions include *Hasan Parvina* and *Ali Baba.* Then took traditional *Yakshagāna* themes and music and created his own dances for them. In 1933 and 1936 took a party of professional *Yakshagāna* performers and toured Mysore and Karnataka. Wrote a book *Yakshagāna Bayalāṭa* and this won him the Literary Award (for Kanarese) of the Sāhitya Akademi, in 1960, and also a Bronze Medal from the International Dance Archives, Stockholm. In 1958 read a paper on *Yakshagāna* at the Dance Seminar sponsored by the Sangeet Nāṭak Akademi, New Delhi. Is at present engaged in research work on the music and orchestration in *Yakshagāna.*

Krishna Rao, U. S. (Bangalore):

See *Bulletin* 1959, I, p. 311. A first class M.Sc. of the Mysore University and a Lecturer in Chemistry and Physical Science there, he has all along been passionately devoted to dancing. Now 48 years old, Krishna Rao began dancing in his college days, being initiated into the art by Rām Gopāl, a close friend of his. His marriage to Chandrabhāgā Devi brought him an extremely talented dance partner, and since then the two have worked together, as one team, and whatever each has achieved has been the result of their joint effort. They have given over 400 lecture-demonstrations on Indian dance in India and Pakistan and over 300 benefit performances through which they have collected nearly 4 lakh rupees for noble causes. Apart from their work in Indian classical dance they have also composed creative ballets, such as *Temptation of Buddha, Akka Mahādevi* and *Kāmadahan.* Krishna Rao has written numerous articles in English and in Kannaḍa. He has often broadcast talks on Indian dance from various radio stations in India and Pakistan, and he is a nominated member on almost all committees connected with art activity appointed by the Government of Mysore. Presently he is engaged in translating

and editing a rare palm-leaf manuscript on dance, called *Lāsya Rañjana,* which will be published by the University of Mysore.

Lal, Sunder (University of Baroda, Baroda):

Belongs to Sujangarh in Rajasthan. Trained in Kathak art by a number of outstanding masters of the Jaipur Gharana. "A very polished performer, his demonstration is always marked by unusual grace, charm and technical perfection". Has worked as a dance teacher in Bombay, Delhi and Meerut, also an expert in the *Tabla,* and a composer of Kathak *Kavitas* and *toras.* From 1951 working as a Kathak teacher in the Dance Department of the University of Baroda.

Narayan, Jayalakshmi (Secundarabad):

Jayalakshmi Narayan was born in 1927, at Rājamannār Koil. She had her schooling in a convent, but along with this she received systematic training in Carnatic Music from various teachers, including Vidwan Nīlamegham Piḷḷai of Annamalai. She then became interested in Bharata Nāṭya, and had training in this under T. K. Narayan, whom she eventually married. For some years she worked as the Directress of the Academy of Bharata Nāṭya, founded by T. K. Narayan, at Bombay. Later she came to Secunderabad, and she is now running the same Academy here. Apart from Bharata Nāṭya, vocal music and *naṭṭuvāngam* are also taught here. Recently, Jayalakshmi Narayan accompanied Kamala Laxman on her dance tour of Europe and the USSR, and she was responsible for providing the vocal music and *naṭṭuvāngam.*

Narayan, T. K. (Hyderabad-Dn.):

Born at Hassan, in Mysore, in 1923, T. K. Narayan's parents intended him to be an engineer, but the urge to dance proved too strong and eventually compelled him to give up his academic studies in favour of a dance career. He had his early training in Bharata Nāṭya from M. K. Selvamani of Madras, but later he learnt at the feet of Guru Mīnakshi Sundaram Piḷḷai, of Pandanallur, and Guru Muttukumara Piḷḷai, of Kāṭṭumannār Koil. For some time he also learnt Kathakaḷi from Guru Kuñju Kurup. In 1942 he joined Rām Gopal's troupe as a dancer and remained with him for three years, after which he opened his own dance school at Bangalore. In 1945 he came to Bombay, and here he worked as a Bharata Nāṭya instructor and choreographer first for the Seven Arts Centre, then for Madame Menaka's Nrityālaya and later at

the Bhāratiya Vidyā Bhavan. In 1947 T. K. Narayan worked in collaboration with Krishna Kutty and Hema Kesarcodi to produce ballets, such as Tagore's *Chitra* and *Birth of Our Nation.* In 1948 he established his school. Academy of Bharata Nāṭya, in Bombay. In 1953 he went over to Hyderabad, where he joined the Government College of Music and Dance as a Lecturer in Bharata Nāṭya. In addition to his mother-tongue Tamil, T. K. Narayan is well versed in Sanskrit, Kannaḍa, Telugu, Marāthi, Hindi and English. He has painstakingly collected numerous old and rare Bharata Nāṭya *Padavarṇas, Jatisvarams* and *Thillānas,* and is now engaged in compiling a book on the same.

Prasad, Sunder (Bhāratīya Kalā Kendra, Delhi):

Kathak dancer. Younger brother of Jai Lal, the doyen of the Jaipur Gharana. Training under Chuni Lal, his father, Jai Lal his brother, and Binda Din Maharaj. Has evolved a system of Kathak which utilizes the best elements of each gharana. Professional dancing from 20th year and has performed in all parts of India. Also a teacher of the art. Spent over 30 years in Bombay training pupils in his school of Kathak at Bombay and later at Madras. Since 1958 Kathak teacher at the Bhāratīya Kalā Kendra, Delhi. Won the Sangeet Natak Akadami award for Kathak dance in 1959.

Rao, Korada Narasimha (Eluru):

Born at Eluru, in 1936, Korada Narasimha Rao took his B.A. degree from the Andhra University and later worked for M.A. in sociology at the Agra University. From his early boyhood Narasimha Rao was interested in dance and drama, and whenever he had the opportunity he took part in folk plays and performances of Kūcipūḍi and he learnt this, over a period of several years, from C. R. Acharyulu and Vedantam Lakshminarayana Sastri. He then opened a school of Kūcipūḍi dance, called Nritya Bhāratī, at Eluru. But all this was along with his academic studies. He took part in several dance competitions and won various prizes, including one at the Inter-University Youth Festival at New Delhi, where he performed Kūcipūḍi. Immediately after this he was engaged by Yamini Krishnamurti to teach her Kūcipūḍi, and for some time he also became her dance partner. A little later he taught Kūcipūḍi to Indrāṇī Rehman and also went with her, as a dancer and a producer of Kūcipūḍi plays, on her tour of Europe, the U.S.A., Canada, Cuba and the British West Indies. On this tour he

brought great honour to himself and to the dance troupe. At the International Dance Festival held at Paris, Narasimha Rao was declared the best male dancer of 1960. He has given dance performances all over India and also won a Government scholarship for research in Kūcipūḍi dance. His book on Kūcipūḍi is now in print, and among his plans for the near future is an extensive world tour with Indrāṇī Rehman which is scheduled to commence about November 1961.

Samar, Devilal (Udaipur):

Now nearing 50, Devilal Samar has played a very important part in reviving the folk dances and other folk arts of Rajasthan. He is an M.A. in Hindi and he has all along been keenly interested in all aspects of the folk theatres. In 1940 se went to Almora for training in dance at the Uday Shankar India Culture Centre. Later, he also assisted Uday Shankar in the production of his film *Kalpana*. In the field of classical dance Devilal Samar has learnt the Kathak style of Rajasthan. He has travelled far and wide in India to make a first hand study of folk dances and related aspects of folk art and culture. He worked for some time at the Vidyā Bhavan in Udaipur, but in 1952 he established his own organization at the same place. Known as Bhāratīya Lok Kalā Maṇḍal, this organization has rendered yeoman service to the cause of folk arts of Rajasthan. Devilal Samar is also a man of letters and he has written articles, poems and plays in Hindi, as well as five books on various aspects of folk lore in Rajasthan. He has also helped the revival of the puppet-play of Rajasthan, and his work in this connection has been so rewarding that in 1960 he was sent by the Government of India to Bucharest, to represent his country at the II International Festival of Puppet Theatres.

Sarma, Vedantam Satyanarayana (Kūcipūḍi, near Gudivada, Andhrapradesh):

Age 24; "after Padmaśrī Sthānam Narasimharao he is the most gifted artiste to portray feminine roles" in the Kūcipūḍi dance art; extremely jealous of the great tradition to which he belongs he is determined to keep up the purity of the art; he holds that Kūcipūḍi is not a folk dance but a classical one and the fact that it was thought until recently to be a folk dance is due to the distortion of the art by a danesuse who performed in Delhi. Has won the Sangeet Nātak Akadami award.

Shankar, Gauri (Bombay):

Dancer. Belongs to Bikaner; early training in Kathak from his father, Devi Lal and his uncle Shiv Lal; studied later under Sunder Prasad. Professional career from 1934. Accompanied Madame Menaka in a dance tour of Europe; awarded one of the highest prizes when he danced at the International Dance Olympiad at Berlin. Worked with Rabindranath Tagore for a short time. Founder of Pracheen Nritya Niketan at Bombay. See *Bulletin*, 1960, II, p. 295.

Uppal, Hari (Patna):

Born in 1925, Hari Uppal became interested in dance when quite young and has, since then, pursued this as his career. He has played a very important part in creating interest in, and proper appreciation for, the art of dance in Bihar. He had his early dance training at Śāntiniketan, from where he graduated with Maṇipuri and Kathakaḷi as the principal subjects. He then joined the Kerala Kalā Maṇḍalam, for further training in Kathakali, and spent three years here, and after this went to the Dance College at Imphal, for advanced training in Maṇipuri. In 1949 he founded a school of dance—the Bhāratīya Nritya Kalā Mandir, at Patna, (see Bulletin 1957, p. 140) and since then this institution has played a very prominent role in helping the spread of dance in Bihar, in appreciation of which the State Government has given sizable grants and now enabled the school to have a vast building of its own. In 1956 Hari Uppal was nominated a member of the Sangeet Nāṭak Akademi, New Delhi, to represent dance. In 1958 he participated in the Dance Seminar organized by the Sangeet Natak Akademi, New Delhi, reading a paper on *Folk Dances of Bihar*. He is presently engaged in a scheme to make an extensive survey of the folk dances and tribal dances of Bihar, and also to organize a Seminar on the same.

DRAMA:

Chandraśekharan, R. (Nellore, Andhra Pradesh):

Mono-actor, character comedian and make-up artist. Has been in close contact for the last 25 years with varied types of theatre work. He experimented for more than 10 years with a new scheme to entertain different people, specially in villages and out of the way places, on an improvised stage with a few players and equipment; his programmes cover one-act plays, folk songs, character, make-up, quick change disguises, comic recitations, shadow plays etc; was a member of the Indian Artistes' Delegation

to China in 1953; started an institution in Nellore called the Drama Academy. In the art of make-up, an experiment which got him special recognition is his ability to change his face to look like that of eminent persons like Mahātmā Gandhi, Jawaharlal Nehru, Tagore, Maulana Abul Kalam Azad etc. Since 1929 he has travelled far and wide in India giving performances in University unions, Colleges, Social and Literary clubs. His performances have been appreciated by distinguished personages in India. Mr. Norman Marshall, a leading producer in the English Theatre has commended his abilities as the creator of a new Indian Theatre.

Khan, Ashraf (Guzarat):

Actor. Born in Indore, 1891. Joined the theatrical world in 1903 and since then has been active on the Guzarati stage; has toured various parts of the country with leading theatrical establishments and has won laurels for his masterly acting. Won the Sangeet Nāṭak Akadami award (1959) for acting—Guzarati Scholar.

Phatak, Gopal Govind (Maharashtra):

Actor, Marāthi stage. Born in 1899; was drawn to the stage at a young age; disciple of Ganapatrao Joshi; has been a dominant figure on the Marāthī stage for over 35 years. Won the Sangeet Nāṭaka Akadami award (1959) for acting.

FILM:

Biswas, Sachindra Nath Dey alias Chhabi Biswas (Bengal):

Film actor. Born in Calcutta, 1900. Joined the professional stage and screen in 1936; has appeared in over 250 pictures. With his inherent histrionic talent he has created a rich and unique mode of expression.

Dwivedi, Ram Chandra, alias Pradeep (Bombay):

Born at Baranagar, Madhya Pradesh, on 6th February 1915, wrote poems from his school days. After graduation he came to Bombay and started his career as a lyric composer in Bombay Talkies: became the topmost film lyric writer. His compositions are widely sung. Won the Central Sangeet Nāṭak Akadami Award 1961 for Lyric composition.

Sharma, Mukhram (Uttar Pradesh):

Born on 29th May, 1909, at Puthi, a village in Meerut district of Uttar Pradesh; started writing stories from his boyhood; came

to limelight when a few of his writings were published; his stories were used by the film producers, treats social problems in his plots. Won the Central Sangeet Nāṭak Akadami award, 1961, for Script-writing (Film).

HISTORY:

Acharya, Itihas Śiromani Babu Ram (Gauchar Near Katmandu, Nepal):

Nepali historian. Born in Gauchar, near Katmandu, 1888. Studied philology of the Nepali language under a leading scholar, Pundit Birendra Kesari of Katmandu. Learnt English from Dr. Saral Ranjan Das. With a basic knowledge in these subjects he educated himself taking a particular interest in history, joined the education department and served there till 1941. The Rana rulers frequently suppressed his historical writings as he wrote objectively and independently of official opinion. Was commissioned by the Rana Govt. in 1943 to write the history of Nepal but the Government stopped it later as it did not like certain facts of Nepalese history pointed out by the Acharya. An incomplete draft of the work is still lying with the Government of Nepal. Became blind in 1950; King Tribhuvan granted him, in recognition of his services, an allowance of Rs. 150 p.m. and the title *Itihās Śiromaṇi;* is now engaged with the help of his son in writing a social and political history of the Katmandu valley. "In Babu Ram Acharya Nepal possesses a living encyclopaedia on every aspect of its history". Pubs. research articles in various journals on aspects of Nepalese history, language, literature and culture; *Purāno Kavi rā Kavitā,* a collection of old Nepali poems; *Tulnatamak Sundar Kānda,* a comparative study of the two versions of the Rāmāyaṇa Kāṇḍa composed by Raghunath Pokhrel and Bhanu Bhakta; *Aithihāsik Patra,* a collection of old historical letters; etc.

LITERATURE:

Kurup, Mahakavi G. Sankara (Kerala):

The greatest living Malayālam poet and litterateur. Born in 1901 in a small village near Kālaḍi; learnt Sanskrit under his uncle; learnt English later in life through his own efforts; started career as a teacher in a school in Tiruvilwamala is 1921; Malayālam lecturer in the Mahārāja's college, Ernakulam, 1937; retired as Professor of Malayālam in 1956; Producer of the Malayālam

"Spoken Word" programme on All-India Radio, Trivandrum; gave it up and was appointed as Adviser to All-India Radio on Malayālam; member of the General Council of the Sāhitya Akadami. "Important among his works are *Antardāham* (Inner Thirst) representing over 17 volumes of poetry, *Veṇṇil Paravakaḷ, Pathikante Pāṭṭu,* and *Viswadarśanam.* Among his works there are four volumes of prose and literary essays known as *Gadyopahāram* and reminiscences known as *Muttum Chippiyum* and *Lekhamālā. Rakkuyilukaḷ* represents his studies on Persian poets". Has translated Fitzgerald's *Rubaiyat of Omar Khayyam,* Tagore's *Gītāñjali* and Kālidāsa's *Meghadūta.* The message that he gave to Mr. P. A. Krishnan who gives a profile of this poet in *IWI,* 16-7-61, p. 29 when he called on him to offer his felicitations on the occasion of his 60th birthday is: "The aim of art and literature is not merely to gladden. Ignoring the barriers which separate human hearts, and unifying these through his sentiments and imagination, the artist must be able to create a resplendent human life for the realization of one world. Religion, nation and class-consciousness are to-day creating obstructions to a full-blooming human life. Only the Universal sympathy of the poet can reduce and remove these scars of disunity. Utilizing the scientific truths and ethical values and melting them in the crucible of his own emotional intensity, the poet must strive to create the New World. Let this be the object of his art".

MUSIC:

Alattur Brothers (Madras):

They are Sivasubramania Iyer and Srinivasa Iyer. Singing together; pupils of Alattur Venkates Iyer. Have specialized in the rendering of rare compositions and are noted for singing pallavis in complex tālas.

Bali, Harish Chandra (Punjab):

Hails from Punjab: He had his early schooling in music from his father, and Mian Mola Bux Tilwandiwale, both of whom were Dhrupadias. It was Shri Bhaskar Bua Bakhle and the late Wazir Khan Sahab who initiated him into the Khayal Gayaki. He is an eminent vocalist.

Brinda, T. and Mukta, T. (Madras):

Musicians; Vocal; grand-daughters of late Vīṇā Dhanammāl; "they represent the rich tradition associated with the Tanjore

school of Karnatic music. They have a wide repertoire which includes the works of the classical trinity and the *padams* of Kshetrajna and other composers. Their singing is noted for purity of style as well as grace and distinction in interpretation".

Khan, Nisar Husain (Rampur):

A musician of the Saheswan School specializing in Khayal, Tarana and Thumri. Training under his grandfather and later under Ustad Mohammad Husain Khan of Rampur. Was court musician of Baroda state asd examiner of Baroda state Music College from 1930.

Sarnaik, Niwruttibuwa (Kolhapur):

Born in 1912 in a family of musicians. Early training under his father famous for rendering of Bhajans in classical style. Also learnt from the late Ustads Rajbali Khan and Alladia Khan of Kolhapur. "His favourite compositions are compound rāgas" and he is "known for singing of amak tanas and tanas with laya".

Vasantakumari, M. L. (Madras):

An effective exponest among lady musicians of the neo-classical style. A disciple of G. N. Balasubramanian (See *Bulletin* 1958, p. 106).

PAINTING:

Banerjee, Satyendranath (Calcutta):

Contemporary Painter. Born in Bankura, a village in West Bengal; had his training as a child under a clay modeller and later at Śāntiniketan. Direct disciple of Nandalal. Was a teacher at the Government School of Art at Calcutta. "He has mastered the Bengal school technique of using water colour, tempera and wash which is known as Abanindranath's wash. The tone is subdued and the colours are broadly laid out. With a limited palette he expresses poetically the quiet mood of nature in his landscapes". Keeps with unswerving fidelity to the tradition of Abanindranath Tagore and Nandalal Bose.

Chandopadhyaya, Promodekumar: (The Ashram, Pondicherry):

Artist; training in the Government School of Art, Calcutta; began his artistic career as a painter in European style; later inspired by Indian art during his travels in the Himalayas, particularly in Tibet where he saw the beautiful banners and other art

forms, he changed to Indian style and joined the Indian Society of Oriental art; has evolved a method of painting in his own way keeping to the principal aim and motive of ancient Indian art and following the lines of the New School of Indian painting in Bengal; an earnest spiritual seeker who has given forms in his own manner to his vision of Hindu gods and goddesses. The great value of his pictures lies in the painting of subjects of spiritual significance. The entire collection of over seventy of his paintings now forms part of the art gallery of Sri Aurobindo International Centre of Education, Pondicherry. It includes a number of his master-pieces one of which is "Vision of Shiva above Human Passions". Taught for some years at Āndhra Jātīya Kalāśālā and Baroda Kalā Bhavan; has written a number of books on his experiences with Yogis; has for years been a devotee of the Mother and Śrī Aurobindo and is now doing sādhana at the Āshram in Pondicherry.

Mukherjee, Sushil Kumar (Lawrence School, Lovedale, Nilgiris):

Artist, poet, musician and teacher. Born 1917; Diploma in Fine Arts, Government College of Arts and Crafts, Madras; painter and sculptor; professional, practising for the last 15 years; Head of the Department of Art, Lawrence School, Lovedale, Nilgiris; has participated in a number of Exhibitions like National Exhibition of Art, All-India Fine Arts and Crafts Society, International Exhibition of Contemporary Art etc.; visited America and Europe; loves Indian classical and folk music; is "currently on leave from the Lawrence school to teach at the Stockbridge School in Massachusetts as a scholar and artist under the U.S. State Department's cultural exchange programme"; he recently exhibited a group of his paintings and drawings of the Indian scene at the Collector's Gallery New York. The *New York Times* critic considers his paintings as "charming, forcefully composed and rich in colour scheme, worked in a low key in masterly fashion".

Pal, (Dr.) B. P. (New Delhi):

An Amateur painter; hails from the Punjab; Director of Pusa Institute, New Delhi; was awarded "Padma Śrī" in 1958 by the Governmest of India for perfecting improved strains of wheat; is an authority on agriculture; though he has never held a one-man show his works have found their way to exhibitions in India, London, China, Japan and other countries; has travelled widely

and his sketch-books of on-the-spot studies are no less interesting than the later and larger versions of some of the sketches; the Cubists and Surrealists have little attraction for him. According to him a painting must be a thing of beauty with a universal appeal. "Dr. Pal is a painter of peace and tranquillity. His first preference is for land—and sea-scapes. And among landscapes, pastoral scenes please him best. His palette is soft and subdued. His colours do not shout, they whisper and enchant. The beauty of his paintings is more spiritual than physical", his characteristic paintings are "Versova Beach", "Gower Street, London", "The Golden Harvest", "Roadside Temple", "White Temple Flowers".

Tybaji, Badruddin (New Delhi):

Painter. Grandson of the well-known Badruddin Tybaji, the third President of the Indian National Congress; a senior Indian Civil Service diplomat and Special Secretary in the Ministry of External Affairs, Government of India; did not handle a brush till he was over forty; visited important art galleries of Europe and America specially to see the works of Impressionist masters; Cezanne, Braque and Matisse of the West attract him most in painting; his characteristic works are: "Red Roofs", his first canvas; "Embassy Garden", "Brussels Landscape" "Peach Blossoms". "A painting" he says "must be a piece of decoration; it need not be a criticism of life. That can be done better through other mediums of expression". "Talking about modern artists he deplored in some the 'excessive desire to be different, to be too obviously original' "; he does not like distortion of natue in art beyond recognition.

PHILOSOPHY:

Annangarācāryasvāmi, Ubhaya Vedānta Mahā Vidvān Prativādi Bhayaṅkara (Conjeevaram, S. India):

Noted Viśiṣṭādvaita scholar. Born at Conjeevaram (Kāñcīpuram) in 1891; hails from a hierarchy of one of the seventy-four religious heads founded by Śrī Rāmānuja for the propagation of the Śrī Vaiṣṇava faith; education under eminent traditional scholars chief among whom were Vidyācārya, a learned Dvaita pandit, his brother Rāmacandrācārya and his own father Rangācārya; became well-known for his erudition in Vedic learning, Nyāya, Vyākaraṇa etc.; acquired equal mastery in Tamil religious literature of the Viśiṣṭādvaita school. Today he is one of the foremost exponents of Viśiṣṭādvaita school of philosophy. Has published

more than 300 books, which include the works of Rāmānuja, Vedānta Deśika, Nampiḷḷai, Maṇavāḷa Mahāmunigaḷ, popular editions of Divya Prabandham, and his own commentaries; also a great dialectician (hence known as Prativādi bhayaṅkara which means a terror to hostile disputants) and a good orator. In 1913 he founded at Conjeevaram a Vedic college known as Śrī Veda Vedānta Vaijayantī Pāṭhaśālā. In 1947 established in Madras a publishing house called "Satgrantha Prakāśana Sabhā" and brought out many valuable publications in Tamil and Telugu languages. In 1951 a distinguished public committee celebrated his 60th birthday and issued a souvenir which contains appreciative notices and an exhaustive list of his works.

SECTION V : EXHIBITIONS

EXHIBITION OF INDIAN JEWELLERY

at Crafts Museum, Thapar House, Janpath, New Delhi, 1961

Ajit Mookerjee, Director.

Of the many cultural traditions maintained by the people of India from early times, none has probably been so intense and intimate as the habit of wearing ornaments of various kinds. Whether made of gold, pearls or precious stones and preserved and displayed on special occasions by the Indian princes or it is a trinket of gold or silver worn to add to her beauty by a proud damsel, or it is a pendant and a ring of brass gracefully worn by an unsophisticated villager, the ornament is all at once a cherished possession and an unavoidable accessary in the life of a person in this country.

The ornaments found at Harappa and Mohenjo-daro reveal that the Indian jeweller had at that early chalcolithic age already acquired knowledge of using gold, silver, bronze and a variety of beautiful semi-precious stones for the purpose of manufacturing ornaments. The close of the Vedic age witnessed the introduction of another ingredient i.e., pearl in the making of jewellery for the first time. The use of pearl at once captured the imagination of the people for its colour, shape and lustre and it remained for many centuries the most desirable element in the stock of ornaments used in India.

The technical knowledge acquired by the jeweller has not been stated by anybody in a more systematic manner at such an early date than is found in the *Arthaśāstra,* a text of about the first century A.D. The jeweller, during the time of Kautilya's *Arthaśāstra,* had already become conversant with the technique of shaping various stones; of making hollow and solid ornaments of gold, of inlaying stones on gold surface and the like. The progress in the gradual attainment of technical knowledge and experiment with various shapes we find widely depicted, though in an indirect way, on the ancient monuments of Bharhut, Sanchi, Amarvati, Mathura and numerous terracotta figurines found at different places. These monuments of Indian art are exceptionally vivid and represent the

contemporary life over a wide canvas in a warm and eloquent manner. Not only the human figures but the patterns of imaginative expression on these monuments bear evidence to the influence of jewellery that came to be so deeply exerted on the mind of the contemporary people. But ornaments were nowhere more faithfully represented than in the monuments in the Gupta age especially in the murals of Ajanta. These representations are remarkable evidence of improvement, almost a revolution that had been achieved in not only the form of the ornaments but also the conception of adorning the body with ornaments of various types.

The lure of jewels and ornaments had not been in any way less enchanting to the poets and play-wrights than the artist of the contemporary age, and literature has remained a storehouse of information about Indian jewellery. The names of ornaments mentioned by Kālidāsa and other poets of the classical period we find catalogued in the *Nāṭyaśāstra* of Bharatamuni. And almost all the ornaments can be identified from the sculptures and murals, the figures wherein seem to have taken shape with all attributes, specially in case of jewellery, as prescribed by Bharatamuni in his treatise on Indian theatre.

Though the representation on sculpture and murals tends to produce an effect of mechanical repetition, the individual ornaments studied independently give out that the jewellers have by now attained greater command upon various technical processes capable of producing rich and ornate metal surfaces decorated with embossed and other designs, repousse and filligree work, neat soldering, setting of stones and the like.

Paintings done in the Mughal Court and later under the aegis of the Rajput princes show the full evolution of a fashion of wearing ornaments and the types of ornaments that came to be in vogue. These ornaments, chaste and elegant to the extreme, were mostly simple things composed of pearls and gold showing decorated surfaces. This was essentially a style which could be patronized by a rich and prosperous court. But the people had not given up their traditional ornaments which they had been wearing for long.

Age brought in a change of taste and there have been many variations in the forms of ornaments and the style of their use but jewellery worn by the folk and Adivasi people have undergone very little change in course of centuries.

Traditional skill and workmanship often draw inspiration from a common source even though the ultimate products and designs are worked out in variety of media. Here are presented most fascinating exhibits in clay and pith, done by the hereditary craftsmen of Kalighat and Puri, which bear close semblance to the traditional jewelleries in metal. From Orissa, Shri Atratran Mahapatra, the master craftsman with his associates Shri Gopinath Mahapatra, Shri Ekadasi Mahapatra, Shri Sridhar Mahapatra; and from Calcutta the master craftsman Shri Shrish Chandra Chitrakar along with Shri Sambhu Nath Chitrakar and Shri Lakshmi Kanta Chitrakar have come all the way to show the richness of forms and designs of the ritual jewelleries in clay and pith. They worked for the last two months in the Crafts Museum gallery with local materials and the exquisite workmanship in the monumental images of the goddess Durga executed by these master craftsmen testifies their technical proficiency and their keen sense of design and form—an inheritance rooted in the centuries past.

EXHIBITION OF CONTEMPORARY SCULPTURE: ACADEMY OF FINE ARTS, CALCUTTA, 1961.

About 30 sculptors of Bombay, Baroda, Delhi, Śāntiniketan and Calcutta are represented in the first exhibition organized by the Indian Sculptors' Association, Bombay, in the city of Calcutta. One misses Pradosh Das Gupta, Sankho Chaudhuri and Dhanraj Bhagat, without whose work no contemporary Indian sculpture show seems complete. To call this a well-organized exhibition would be to invent new meanings for words. The Academy of Fine Arts salon and its verandah, covered with sackcloth, are overcrowded with exhibits of all shapes and sizes—many bearing marks of damage during transit. Some have labels attached to them in an ugly fashion. The exhibits have not been cleaned or polished, nor have the numbers on them of previous shows been removed. No catalogue was available on the opening night, as it had not yet been printed. New works are haphazardly mixed with those already exhibited and some outstanding contributions by experienced sculptors have been jumbled up with inferior pieces. Unlike the Academy and the Government Art College, which set up a very high standard of displaying sculptures out of doors, the organizers of this show do not seem to realize that clay, wood, stone, marble or bronze works cannot be properly appreciated without special lighting. Among the outstanding works in the exhibition are those by Ramkinker of Śāntiniketan, Kamat of Bombay, Suren Dey of

Śāntiniketan, Amarnath Shegal of Delhi, Pansare, Robin Roy and Parasher.

The exhibits include one of the finest works done by Kamat — the "Load of Gold" (43). A gold-miner, emaciated and stricken, is in agony under the load of a gold brick he carries. It is extremely humane, and technically superb. You discover its various facets as you look from this angle and that.

Ramkinker is famed for his bold technical innovations in modern style — a style exclusively his own. He is more in himself in "Coolie Mother" (39) and the well known piece, "Poet's Head", than in the terracotta "Perambulator". But it needs a little patience to understand him.

In this respect, the appeal of Suren Dey is direct. Wood is his medium. "Consolation" (34) is an excellent work. The sculptor is definite and assertive with his tools. He has admirably expressed the tension that exists in a grief-stricken person and in the one who offers consolation. He has a way with both the mass and the volume that wood offers to a sculptor. Amarnath Shegal is a sculptor of reputation. "Tussle" in bronze is limitedly good in that it lacks a proper balance of weight. A man is fighting with a bull, but the bull lacks force and the animal's side out-balances the man's. I failed to understand how such superficial works like "Rape" and "Urge" could be given for show by Shegal. At best they may be described as superficial formulations of forms, with little of contents.

And that exactly is the craze getting into the heads of even those who are green-horns of students. It is always form and form some of them are thinking of and trying to execute through this or that medium, never caring to know that without a proper contents-side, mere formulations of forms are meaningless. In that case, one should stop considering such works within the pale of art; they become at best, specimens of crafts. And in this exhibition you will come across a number of such specimens, some done in blatant imitation of Westerners like Moore. Do they think that anything is excusable in the name of being "Modern"? Happily in this category of the erratic is not either Pansare or Parasher. Both have works of elegance and quality—former's 'Mother' (24) and the latter's "Obstinate Boy" (28). The metal Hounds of Robin Roy constitute an excellent work. So also is "Mona" (wood) of Mrs. Murzello.

(Compiled from notices in *The Statesman,* Calcutta; dated 5-3-60 and *The Hindustan Standard,* Calcutta, dated 10-3-61.)

A HISTORICAL PERSPECTIVE OF BENGAL'S FINE ARTS, CALCUTTA (1961)

The organizers of this year's Banga Sanskrit Sammelan at Marcus Square, particularly those behind the art exhibition, deserve felicitation for presenting to people a historical perspective of Bengal's fine arts.

As one shifts oneself from one to the other picture, from one pavilion to another via the open-air sculpture corridor, one gets a fair idea of Bengal's art development duing the past century. There are of course gaps, but considering the limited nature of time the organizers had to see the job through, it is an achievement.

Generally speaking, the stages, beginning with an oil portrait (in conventional European style of the 19th century) of justice Anukulchandra Mukherji by Gangadhar Banerji (done in 1860), cover Bengal's folk art, Tagore, Abanindranath, Sunayani Debi and others of the Bengal School, neo-folk school of Jamini Roy, the post-Bengal School of traditionalism, and modernism, of course.

There are two of Tagore's which wayward moderners would do well to study. And there are works of some of those who have left a permanent stamp in the country's art progress—Nandalal, Gaganendranath, Asit Kumar Halder, Hemen Majumdar and Gopal Ghosh. The presence of their works, even if token in certain cases, goes to enhance the worth of the exhibition.

Sunayani Debi's Art:

The exhibition will be remembered at least for one thing. It has put on view 11 of the works by Srimati Sunayani Debi, sister of Abanindranath. They are graceful, tranquil of mood and highlight an appeal, mostly unknown today to the aimless moderners. Watch, for instance, the delicate lines of "Krishna" (17), the excellent characterization in "Nitai" (10), the fine drawing-base in miniature series "Ramayana" (15), and the amazingly soft piece "Uma" (14), which seems to inhere in the very soul of woman of Bengal. In more than one piece, you shall discover the influence of folk art and undoubtedly that of her brother, Abanindranath. Her works deserve to be preserved with pride.

Gaganendranath is presented not as a cubist, or one finding the metier in colours and light, but what he had been before this phase. The miniature cards are exquisite and probably it is he who first gave a start to this type of miniatures in which Nandalal later excelled. One with a gold-colour finish (2) is uncommonly attractive.

Benodebihari Mukherjee's "Palas" (74) is sheer beauty re-created in simple terms. Uncrowded by anything superfluous, it goes on haunting one long after one has left the pavilion.

Asit Haider's attempt at modernism (as in 23 and 24) achieves little, and compared to his usual but well-known area of works, they are insignificant. Indeed, the pen-and-ink series on Omar Khayyam do give an insight to the stature of this great artist. Obviously, his large works, of which there are many, were not possible to be brought here.

It is unfortunate that many of the paintings by the late Prahlad Karmakar had been subjected to vandalism during the Calcutta riots of 1946. The exhibition has in it one piece, "Storm" (33), and a sketch (32). Attempts should be made to recover as many of his works as possible so that we do not forget that fine artist, once well-known in Calcutta.

Gopal Ghosh has contributed quite a number of sensitive pieces. His (54) — leaves and a flowering stalk — is bewitching. The uncommon presentation of the subject underlines a throbbing art-nature within the painter, for ever eager to discover the meaning hidden behind the world of actuality.

Radhacharan Bagchi and Kamalaranjan Tagore have the rightful place in their successful attempt at developing the Bengal School.

Unfortunately, Ananda Munshi's lone piece is of rather indifferent quality.

Before one goes over to the moderners, one must spend some time before an original Kalighat 'pat' and the folk scrolls, more than 100 years old. In them are lessons, which, I fervently pray, our moderners can start learning from to begin with.

Pathless & Bewildering :

To enter the pavilion of modernism is to get lost in a forest, pathless and bewildering, luckily with some spots where the sun

percolates. And among these happy spots are the works by Śāntiniketan's Ramkinkar. His segmentation of subjects (82) or a modernistic treatment of the physical aspects do not rob them of the inherent substance of art. His (80) and (77) —probably, best of the moderners' products inside the pavilion—bespeak his tremendous vitality and his attachment to the very soil of the earth (without being earthy).

I wish I could say in the same strain so far as Nirode Majumdar and Paritosh Sen are concerned. Both had spent years in Paris and the continent and are of no mean reputation by now here. Nirode Majumdar's 'Behula' series can, at best, be termed as patternized designs—fat brush lines branching in and out in an endless process of studied confusion. You shall have to initiate a search party in order to find out where Lakshminder or Manasha is. Even if you find the subject, you are none the wiser for that. Because after all, the technique followed by him is of a craft which has not been uplifted to the standard of art. In a limited sense, these or their variations may go to decorate window panes or exclusive cafes, or even used for reproductions on furnishing materials. Their value is not of art.

A similar search, but intensive, will be called for in case one is serious about discovering the couple in (96) and the pigeons in (97) of Paritosh Sen. And I do not know why you should bother. Certainly he has a firm grip on the technique of colour-use and its application; but that does not take the painter far. Often, he does create an impression of something ephemeral and one appreciates that he is suggestive.

But it is known to Calcutta art-world that these two rising painters do not exhaust their talents in the exhibition display of their products. Their spirit of experimentation, it is hoped, would lead to enriching this new sphere of modernism.

That modernism in itself has virtues is amply told in Srimati Kamala Choudhury's "Durga" (101). She achieves something defiinite, something worthy, because she has looked deep into our folk treasure, taken something out of it and synthesized it with a modern approach in colour and forms. Her "Death of Jesus" (102) too is a fine work. She is undoubtedly neck and shoulder above many other moderners. Prakash Karmakar, Bijon Choudhury and Haimanti Sen are represented by some very indifferent works.

Yet another moderner of substance though sometimes unstable, is Sunil Madhab Sen. His "Luxmi" (89), shows, again, the formal strength of our folk art. Probably he would do better in discovering more of avenues in this sector. His larger work, "Drum" (87), is a marvel of colour and has in it, I feel, some of the dynamic values as one finds in tribal art in general. The faces have a primitive appeal. The dry-oil piece, "Girl and Moon", is expressive of a woman's fundamental yearning. Calcutta's art-world would like to see more of his works.

In the sculpture section, though too poor to be representative of Bengal trends, there are two of our outstanding persons, Ramkinkar and his student, Suren De.

(From *Hindustan Standard,* Calcutta, 12-4-61).

PAINTINGS AND SCULPTURES BY PROGRESSIVE PAINTERS' ASSOCIATION, 1961

It is the first time that an exhibition of exclusively South Indian painters is being held in this city (Calcutta). The venue is the premises of the Academy of Fine Arts, Cathedral Road, Calcutta. The exhibition will be open till the 20th of February.

There are about 25 artists, whose work is on view. All of them are imbued with the ideas of the modern Western school. They adopt the technique of the Post-impressionists, but usually they have something of their own to enrich the view. In Sri Pannikar's pictures, the figures sometimes seem to come straight out of a temple; they have the forms of deities, but are perfectly humanized. His "Dream" in monochrome is an example of this. His "The Garden" is a large canvas in which some of his technical effects seem drawn from the Ajanta style of painting. But his borrowings are adaptations, and the finished article has always a new character. This reworking of tradition is a source of vitality in his paintings. R. Sarangan in his "Two Nādasvaram Players" and "Fishes" achieves in one a vigorous realistic view of musicians with drums and pipes, and in the other a sub-aqueous world of fish and vegetation, which impresses as being more a dream than the transcript of something even as remote as submarine fire. C. J. Anthony Doss, like K. C. S. Panikar, has shown his work at the last annual exhibition at the Academy of Fine Arts. His three paintings "Dancer", "Composition" and "The Spring" are marked by skill and adroitness in the

use of colour as well as in drawing. He is modern without affiliation to tradition in this country but his modes are vital even when he seems remote from the obvious forms of Nature. Narasimha Rao's "Sweet Recollection", "Lady with a Bird" and "Fisher Women" all combine elements of folk art with a modern technique; the result is graceful and suggestive of the great possibilities of such fusion. L. Monuswamy's work tends to the abstract. "The Dark Animals" shows this but the abstract of the kind thus offered is not deficient in its appeal even for one not artistically trained. Redeppa Naidu's "Fruit Seller" and "Fisher Women" are presented without details, which belong to the Academic manner but they nevertheless seem vital beings. He paints in the Paul Klee tradition but his themes give him opportunity to develop along individual lines. Henry Daniel's "Horses and Riders" provides him with the subject for a series of paintings—there are two horses with riders and around them are mountains. The recurrence of the subject does not suggest a normal experience but a dream or perhaps a nightmare. The indistinct view with a closed-in area and mountains standing as sentinel seems the projection of some fear the artist has known. The pictures, whatever their origin, have the power to hold our attention. S. K. Rajavelu's charcoal drawings "Nude in Bed" and "The Prince", show a keen sense of human form as well as a power to draw with firm and steady lines, which seem always under control. Of the sculptures, S. Dhanapal's "Prayer" is a good example of the modern style which reaches excellence by avoiding excess in any direction.

All the work shown at this exhibition seems well selected. For its merit is seen in technical skill as well as in the presence of what one may describe as an individual point of view.

(Reproduced from *Amrita Bazaar Patrika,* Calcutta, 18-2-1961).

SECTION VI: ARTS AND CRAFTS

CRAFTS AND CONTEMPORARY CULTURE THE NEW INDUSTRIAL COUNTER REVOLUTION

BY

RICHARD GREENOUGH

Most of the growing number of "do-it-yourself" enthusiasts who tinker away at week-ends may not realize it, but they are busy taking part in a present day "industrial counter revolution".

So are those attending the increasing number of craft classes.

Yet this new "counter revolution" is no romantic retrogression; craftsmanship is needed in this machine age for a variety of reasons. If only because in the western world these very machines are now reducing the hours of work so drastically that one problem is how to spend the resulting leisure time. Unless people are to be left at the mercy of passive forms of entertainment, such as TV for example, they must be helped to re-create themselves through some sort of satisfying recreation.

Thus it would seem that craft classes, or the more prosaic next best approximate, the "do-it-yourself" occupation, offer this satisfaction, because craft is a fundamental activity rooted in man's nature.

These are among the many provocative points raised and discussed by Seonaid Mairi Robertson[1] in a book *Craft and Contemporary Culture*[2] written for Unesco. More specifically, it is a study of "the rôle of crafts in school and adult education", and was an offspring of a Seminar Unesco organized a few years ago in Tokyo on Arts and Crafts in General Education and Com-

1. Miss Robertson was born in Scotland of a farming family. She studied at the University of Edinburgh and at the Edinburgh College of Art where she did research in pottery. She later studied psychology at the University of London. She helped in the founding of Bretton Hall in Yorkshire, a college for the training of teachers of music, art and drama, and is now lecturing at the Training College, High Melton, Doncaster.

2. Published by Harrap, London. Price 17/6 stg. or NF 12.50.

munity Life. More pedantically, the intention was to treat the aesthetic, psychological and sociological aspects of crafts and their practice as an expression of cultural values for the individual in contemporary society.

But everyone interested in the crafts whether student or teacher and even the practical-minded "do-it-yourself-er", can appreciate this book.

It deals not only with teaching crafts, but with the whole place of crafts in the technically-advanced Western countries. Despite the fact that the author describes herself as "a potter and an educator", her object has been to convey an attitude rather than to give practical information: but she cannot prevent herself from a few digressions where pottery is concerned, and interesting reading it is too. One amusing example, to be tucked away for some future reference, is the piece of knowledge that families of Japanese potters in the olden days used to lay down clay for their grand-children as European connoisseurs laid down wine, for, it seems, a good clay, like a good wine, has a bouquet.

But this book, while an admirable and informative dissertation on the history, values and virtues of true craftsmanship and its continued existence in this busy world, is certainly no plea for a general return to hand production. Miss Robertson is at pains to point out early on in her book that she does not believe: "there is an essential antagonism between the acceptance of the machine age and acceptance of craftsmanship. As industrialization spreads, many people will necessarily work in factories and the problems are to create the best conditions there and to held them towards a proper pride in their work and a satisfying use of their leisure...There will be the personal choice for each of us at some time between something mass-produced by a machine or something made by a craftsman and sometimes one will be more appropriate for us, sometimes the other". For good measure, she adds: "Just as we need pure scientists, musicians, poets, mystics, we need pure craftsmen..."

This book covers, on the whole rather fully for its size, the following subjects: the dilemma of craftsmanship today, craft education for children and adolescents, the training of craft teachers, the small workshop, rural industries, technical education, crafts and industry, the industrial consultant and designer. It reveals the important work done by craftsmen today, and the problems

lved in the preservation of traditional crafts in the modern ld.

The author's explanation of why she feels craftsmanship is ed in education provokes the following thought: "It is, she because it is a fundamental *mode of education,* through which child explores, discovers the qualities of, and comes to terms the world in which he lives. Craft develops personal qualities gh this relationship with the material, leading the youngster only to self-expression but to an understanding of the 'other-s' of the physical world, which he must honour if he is to eate in its substances".

There are some passages in this book which should appear to psychologist (and indeed Miss Robertson has studied psycho-). For instance: "both spinning and pottery involve a spiral ement which is deeply soothing and satisfying..." And in, when discussing craftsmanship in industrial design: "This depends on a deep comprehension of three-dimensional form, an understanding of the subtle variations, of the complex satisfaction of conical and spherical shape (rather than of a simple geometrical manipulation of such shapes, which can be worked out on a drawing board). The human body, in intimate contact with such objects, seems to respond more warmly to organically inspired forms than to purely geometrical..."

No matter how deeply-rooted in the machine age and however addicted we may be to pragmatism, and materialism, few will question what I suggest may be the author's "Credo of the Craftsman": "The experience of having sought after perfection, without thought of praise or gain but only to make something as well as well as it can be made, is to be freed for an eternal moment from the tyrannies of outer events and inner pressures. If we can remain true to this disinterested ideal even when the moment has passed it gives an inner touchstone by which to test the quality of experience and to give us standards of judgement in a confused and uncertain age". (UNESCO)—*Unesco Features,* No. 375, 10-3-1961.

LACQUER PAINTING IN VIETNAM

Lacquer is a resinous substance produced from the sap of a tree cultivated in large numbers in the central part of Vietnam, especially in the Phu-tho province.

This tree, called Cay-Son (the lacquer tree) grows on areas with a sunny and dry climate, and is consequently pla only in hilly districts. The tree grows to a height of two to t metres and good resin can be obtained from it only after a year vegetation period.

The resin, called Son, is an extremely firm, resistant subs which is water repellent and is consequently well suited to tr and humid climates. It is excellent for protecting woode bamboo articles against the deleterious effects of humidity against insects. It is also used as glue in the manufacture of fu ture and serves as an excellent cement for scoopers, baskets, barg wooden sampans, etc.

The bark of the Cay-Son tree is cut with a sharp knife the sap drips into oyster shells. The sap is then collecte earthenware pitchers which are placed in bamboo baskets, are covered and protected from the sun. After about three mo the thick resin changes its consistency. It grows thinner and a oily substance of a dark brown shade forms on the top. This substance is collected and is used for the preparation of a special, highly glossy lacquer. The residue, which has a milky colour and is much thicker, is used for the basic coating of the future painting. It is called second-grade or crude lacquer.

And now the painting itself. First a fine and rather thinly woven canvas is stretched on wood. The canvas is coated with a thick layer of crude lacquer which forms an elastic substance and serves as the base for the painting. It protects the wood, which otherwise would easily crack, against changes in temperature.

This basic coat dries for two or three days in a damp medium It should be noted that the lacquer dries only in the damp and that is why the canvas is covered with wet mats or rags. The second coat, the actual base coat, consists of a cement prepared from crude lacquer, sawdust and clay. This mixture must be well rubbed and spread on the first layer.

When the second coat dries, it is ground smooth with pumice-stone. Then three or four more coats of crude lacquer are laid, each of which must be completely dry and ground smooth before the next coat is applied. The grinding is done with a whetstone softer than pumice.

The next three or four coats consist of lacquer to which black colour has been added. These coats too, must be ground smooth

before the next coat is laid. Only then is the surface ready for the artist to begin his work.

The drawing on the lacquered surface is done with pencil, black lacquer or a transparent brown lacquer mixed with powder colour. Silver or gold powder, however, must never be mixed with the lacquer. These colours are applied by spreading the powder on the surface and a coat of transparent lacquer is laid over it, or gold and silver foil is glued to the surface.

The picture with the drawing, over which lacquer has been spread, dries again and is covered with a coat of brown or black lacquer, depending on whether cold or warm colour tones are desired. When this coat of lacquer dries, the whole picture is again coated with transparent brown lacquer which fills in the hollows and the relief of the drawing.

Originally, the number of shades which could be used in the traditional lacquer·paint was extremely limited. Besides brown and black lacquer there was only red mineral colour in powder and gold and silver foils.

New research has added new tones and hues to lacquer painting. There are previously unknown cold shades, a scale of greens and blues, grey and violet hues and, finally, incrustation with egg shells either in their original form or painted.

The powder colours are mixed with transparent brown lacquer which plays the part of oil in oil painting.

If egg shells or mother-of-pearl are to be incrusted, the basic coats of lacquer are scraped away and the shells and mother-of-pearl are glued to the surface with a mixture of crude lacquer and lime. Every artist has his own method of changing the original colour of these materials in order to express his ideas. The artists have also found ways of changing the texture of these hard materials and giving them a certain softness. We can often see how egg shells have been used to express the delicacy of a beautiful woman's complexion or the lightness of her summer dress.

Two types of brushes are used in lacquer work. The first is a flat brush made of hair, which is used in the preparatory work for laying coats of lacquer over large surfaces. It is between two and eight centimetres wide and the short hairs can be cut like a pencil when its point is dulled. The second type of brush is made of horsehair wrapped in silk paper and glued together with lacquer. Only the tip of the brush, about two or three centimetres long, is left free,

making it sharp and pointed. This strong and firm point allows the artist to work in a substance as thick as lacquer.

The final grinding of the picture is an extremely difficult process, requiring much patience and caution, but it is also most pleasant and exciting work because the artist can witness how the finished work is slowly but steadily appearing under his hand holding the pumice used in grinding and smoothing the surface.

After the grinding is finished, the painting is smooth but not glossy. It is polished with a wet wad of horsehair dipped in finely sifted straw ash. And the final touch and gloss is obtained by stroking with the artist's palm.

Last come the brightly shining golden and silver parts of the picture. Gold or silver foils are stuck to an extremely fine layer of transparent brown lacquer which has not yet completely dried. This is not a complicated process but the artist must know exactly what he wants his picture to look like when finished. We must remember that work with lacquer differs from all other techniques of painting by the fact that a part of the picture is always hidden under brown lacquer as the work progresses. Thus, while working on the picture, the artist can never get an overall impression of his work as, for instance, in oil painting or other techniques. Moreover, the colours and thereby the whole picture change by grinding and polishing.

By constant research, Vietnamese artists have succeeded in enriching this ancient art with new means of expression. They proceed from the traditional techniques which until 1930 had preserved their primitive form. The new works, however, have added light and shade effects, the depicted articles have acquired volume and depth and provide the artist with the possibility of expressing realistically his ideas. Thus, lacquer technique can now be used to depict what in the past it had been possible to describe only in the decorative arts and crafts.

(Reproduction of an article by Luong-quan-Nhi in *New Orient*, 1960, No. 4, p. 17).

THE BATIK ART

A Traditional Art Handed Down from Generation to Generation

To most of the foreigners staying in Indonesia, the word "batik" is quite familiar. It indicates to them the hand-drawn "kain" or skirt that forms the lower part of the national dress for women.

The "kain batik" has increased in importance every day. Originally meant for the national costume, the batik is now adapted to

many uses—European styled clothes, curtains, bed covers, cushion covers, etc. As a result, the demand for "kain batik" at home is steadily increasing.

People overseas are getting interested in batik also. This is the result of the batik exhibitions which have been held several times in many places the world over, including such metropolitan cities as New York, London, Paris and Manila. For several years, the "kain batik" has been a valuable item for export.

Batik art is carried on mainly in Java and Madura. It was first practised by gentlewomen of the nobility some centuries ago, from the 13th century to be exact, when these ladies of the court had hardly anything to do in the way of cooking and other household chores. They had attendants in large numbers, thereby having leisure time to devote their efforts to this art. Until some years ago, this hand painting of batik was still considered one of the necessary accomplishments of a well-bred daughter of the upper classes.

In the course of time other modern occupations absorbed the girls' attention and most of their time. Thus gradually this art was transferred from the hands of the women of noble blood to the common people as well, and the tastes of the lower classes shifted then from woven clothes to batikked cotton.

What Actually is the Thing We call Batik?

Batik is the drawing and colouring of a certain design on a specially prepared cambric.

There are thus two things to be done, drawing and colouring.

Throughout the Indonesian archipelago in general, and in Java in particular, the colouring process is done by dipping the cloth in a dye-bath. Those parts which should remain uncoloured, are covered with a wax, which prevents the dye from penetrating into the cloth. Frequent dipping for several days is necessary, as the Indonesians only have vegetable dyestuffs at their disposal, and therefore the cloth has to be exposed for a longer period of time to the penetration of the dye. So the cotton has to be plunged several times and for several days in order to obtain bright and fast colours.

The material used to cover the uncoloured parts is wax; in some places in West Java starch is used. Starch, however, is not as good as wax, as it does not fix itself very closely to the cloth. And it is moreover difficult to draw fine decorative lines with it.

The cotton cloth used for batik was originally woven in the country itself (called the kain kentel). The fibre is, however, much too rough, making the cloth unsuitable for fine line drawing. The import of fine thin cambrics, mostly from Japan and from European countries, has made refinement in the drawings possible and has contributed much to the artistic value of the drawings.

The Drawing

Before proceeding to the actual drawing, the cotton must first undergo several kinds of treatment.

First of all it is soaked in water for one night to remove the lime. It is then starched in order to prevent the wax from penetrating too deeply into the cotton. Otherwise it would be difficult to remove the wax from the cotton during the dyeing process. Next comes the beating of the starched cotton with a wooden hammer to make it smooth. To do this, the cotton is placed on a rectangular wooden block, but nowadays iron is generally used, which is much easier.

Only then the drawing can take place. The outlines of the designs are first drawn, on both sides of the cloth, after which follows the filling up with decorative motives to give it a more interesting appearance. The filling is called 'isen" and the figures used for the filling are mostly fruits, flowers and animals in conventional forms.

When the filling is finished, the batikker begins with the "nembokki", i.e. covering evenly with wax all those spots which have to remain white when the first dyeing takes place. "Nembok" means to plaster. This must also be done on both sides of the cotton.

Then follows the dyeing. This is generally done by men. The first dyeing is with indigo. When the required shade of blue has been reached, the cloth is washed and the wax scratched off, by means of a fine knife, from those parts which have to get the next colour, i.e. brown. The brown dyeing is done with soga, the bark of a "tegeran" tree, from which the brown dye stuff is taken. This dyeing with brown colour causes the blue parts to gain a black colour by the penetrating of brown on blue. The parts which have to remain blue are now covered with a layer of wax.

Although there are only two kinds of colouring, blue and brown, it takes quite a long time before this dyeing process comes to an

end. For quite an ordinary kain it sometimes takes one month for dyeing.

When the required brown colour has been reached, the cloth is then dipped in boiling water to remove all the wax, and the kain is now ready for use.

The procedure of the dyeing is not always the same as described above: other variations are used in order to obtain more colours.

"Kain Batik" and "Kain Tjap"

There are two methods of applying the wax on the cloth, by using a "tjanting", a wax reservoir made of copper, and by using a "tjanting tjap" (a copper stamp). If one speaks of "batik", he refers only to a "kain" to which the first mentioned method is applied.

The batikker has a stove beside her upon which is a pan containing liquid wax. The cotton is hung over a vertical standing rack and fixed to it by means of bench-clamps. The batikker holds the cotton with her left hand in such a way that the somewhat slanting position of the rack makes it possible for her to draw the figures with the "tjanting". Much depends on the position of the "tjanting"; a correct position is required for good work; if the position of the "tjanting" is too slanting it will speed the streaming of the wax which has been liquefied and this makes the drawing of fine and regular lines impossible; a too horizontal position will cause the wax coagulate too soon.

It takes months to make a good batikked cotton, because the drawing alone takes one to two months, while another month is required for the dyeing. So one looks for means to simplify and to speed up the process and this causes the use of a copper stamp, the "tjanting tjap". This stamp is made of thin strips of copper forming the lines and short pieces of wire forming the dots. Both are soldered to a heavier copper base and provided with a curved iron handle. The stamping is mostly done by men. Like batikking with the "tjanting", both sides of the cloth must be stamped. The workman presses the stamp in an open metal pan containing melted wax.

The disadvantage of this "tjap" is, however, that it deprives "kain" of its art value as the mechanical element then takes the place of the inspiration.

The batik tjap is much cheaper than the hand made batik (the batik tulis), as the former is done mechanically, as a mass production. It is difficult for a layman to distinguish these two kinds of

batik. The batik tjap is to be recognized by the precise accuracy of the printing, while the batik tulis shows irregularity in the figures.

From an economic point of view the use of stamps is an advantage, but it might lead to the destruction of a folk art, if people are not aware of the danger and do not take measures in time to prevent it. It is already noticeable now that the number of women and girls who batik is lessening and among those who do, there are few who can draw a certain design by heart. Patterns are used in those cases.

Motives used in Batik

As to the various motives used in batik, they can be divided into two groups: (1) the geometrical decorations and (2) motives taken from nature itself like man, parts of the human body, animals and plants. These two groups in fact are found throughout the world, as decorative motives are basically the same everywhere, and their development has followed similar lines. There are certain motives, however, which have become greatly favoured in one particular part of the world.

The geometric forms favoured in Indonesia include the triangle, spiral, swastica, overlaping circles (kawung) and a wavy-lined motive known as the "parang rusak".

The naturalistic motives are mostly portrayals of the human body, all kinds of animals, all sorts of plants, and also parts of a landscape such as clouds, rocks and mountains. Occurring most frequently are the birds: garuda, the mystic eagle, the peacock, the parrot and the phoenix. Favourite animals are the snake, butterfly and the deer.

It may be interesting to know that every region has its own motives and colours. In the Tjirebon (West Java) area, for instance, the most favoured motives are rocks and clouds. Favourite colours are here dark wine red, and dark blue as background colour and various shades of blue or red for the figures.

Pekalongan in Central Java is especially known for its gay-coloured kains. Among the favourite colours are shades of blue, yellow, all shades of green, red, violet and black.

In Solo and Jogjakarta (Central Java) blue and dark brown are the colours most in use. In these areas the stress is laid on the design rather than on the colours.

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PAPER-CUTS OF TWO FOLK ARTISTS

The paper-cut is not an accepted artistic medium. From a survey of the history of media in the visual arts, it is evident that purely technical discoveries have not been made by mere chance or accident, but are, almost always, a development evolved to meet a new need. The paper-cut is a medium in which the artist only can give a mass effect of his drawing or design in combination with a few lines in the process of eliminating some portions of paper. But, since the artist's main pre-occupation is always with composition, contour, contrast, texture and plasticity, painting in different techniques has gained priority over other mediums in producing pictures. Thus we find that a technique like the paper-cut is ignored because the artist considers it too inadequate and limited. Whatever its demerits, any successful contribution to the fulfilment of our aesthetic desires is a work of art. This is what prompts me to introduce to lovers of art the paper-cuts by two folk artists, Narayandas and Chainsukdas Jathia of Mathurā, a holy city in northern India.

They are not Academy-trained artists; their skill and method of work has been handed down from father to son for generations. I happened to discover their little shop, practically hidden in Kangsabazar, one of the most congested parts of Mathurā, owing to the constant stream of pilgrims.

Their method of work is very interesting to watch. They produce pictures sometimes individually and sometimes jointly. First they sketch from memory, very freely and confidently, the theme on the paper with pencil. When the drawing is finished the artists cut round the delineated portion, partly with scissors and partly with a sharp-pointed knife. Now, when the whole thing is completed the paper-cut drawing is placed against a dark-coloured background to show its pictorial quality. If drawing may be defined as significant delineation with pencil, stencilled or cut paper with definite figures and motif may too be classified as the same. The only difference technically is that drawing is a more direct process than paper-cut, since in the latter some additional implements are used, such as scissors and knife.

The women from different localities who come on pilgrimage to Mathurā are usually keen buyers of these paper-cuts, which they use for embroidery. The drawings are placed on a piece of cloth

and colour is sprayed over them in order to provide a design for needlework.

Art involves the personality of the artist as influenced by the social, religious, historical and psychological forces operating in society. The predominant impression that the works of these two artists make is that the pictures are absolutely characteristic of the artists' homeland. Neither in the content nor the form is there anything foreign in their works. They have taken their subjects from the environment to which they belong, what they see everyday and with which they are well acquainted. But they are not mere descriptions of incidents; all are rendered with mature artistic sensibility. Every picture is a typical representation of Indian daily life. The drawings have a vitality and aesthetic content similar to miniature paintings of India of the seventeenth and eighteenth centuries. They are true and lucid examples of the classic style blended with the simple decorativeness of folk art.

Pastoral themes are very popular among Indian artists and have a special fascination and appeal for Narayandas and Chainsukdas, since Mathurā, where they were born, is traditionally associated with Nanda, the foster-father of Lord Krishna, a very rich dairy farmer, who possessed immense herds of cattle. Nobody else perhaps is so familiar as Narayandas and Chainsukdas with those interesting stories about Krishna, who is said to have spent his boyhood days as a shephered in the fields and forests of Mathurā. The artists have exploited their medium to the full. Every medium has its own character, and behaviour that is natural to it which the artist must take into account. And the process of taking the essential quality of the medium into account is the essence of craftsmanship. The secret of craftsmanship lies in exploiting the medium, making it serve his will, without forcing it into a behaviour unnatural to it. They have skilfully omitted the effect of land, air and space in the pictures, which are completely incompatible with the quality of the paper and the technique involved.

If art is the expression of human experience and love of life, the paper-cuts of Narayandas and Chainsukdas are also genuine examples which can contribute to the accumulated store of our human experience for the understanding and enjoyment of art.

(Abridged from an article contributed by Ajit Chakravarti to *New Orient,* 1960, No. 3, pp. 11-12).

SECTION VII: FOLK AND OTHER ARTS

THEATRE IN THE DEMOCRATIC REPUBLIC OF VIETNAM

It may reasonably be regarded as an attribute of nationhood to have a Theatre of a distinctive type which one can call one's own. Judged by this standard, though not only thereby, of course, the Vietnamese have full right to be regarded as a nation, and as a nation of long standing, indeed, for they have a theatre with a long history, running back to the early centuries of the Christian era. It is only recently, however, that it has really been coming into its own, as was evidenced by the fact that it was not until November 1st, 1959, that it acquired its first school for the training of theatrical producers, stage managers, actors and actresses—the Vietnamese National School of Dramatic Art, with 285 students, inaugurated in Hanoi on that date by the Minister of Culture of the Democratic Republic of Vietnam, Hoang Mingh Giam.

The Vietnamese theatre is actually four definite types of theatre, each different from the other in history and in characteristics, reflecting the chequered history of Vietnam and the varied external influences to which the Vietnamese people has been subjected. Arranged in the chronological order of their appearance, they are as follows:

1. *hat cheo,* the popular theatre, known only to the north of the Deo Ngang pass;

2. *hat tuona,* the classical theatre, known throughout the country;

3. *hat cai luong,* the revived, or modernized, theatre, also known throughout the country;

4. *kich noi,* "spoken" theatre, known, as yet, chiefly in the large towns only.

It is proposed to describe these here in the sequence thus stated.

Hat cheo, the popular theatre, seems to have made its debut at the same time as other modes of selfexpression which have always played a great part in the life of the Vietnamese people—folk music, folk songs, folk dances and, above all, poetry—in the

early centuries of the Christian era. Its plays, which have been transmitted verbally from generation to generation, are a mixture of song and dialogue. They are based on Vietnamese history, fable, legend and romance, and their themes deal always with the life of the peasantry, by whom they were played in the first place, often in the communal centres of the villages. Although the characters in them may be mandarins and other wealthy people, the language in which they express themselves is always the language of the people, the sentiments which they express are always the sentiments of "the little man", and their actions are in accordance with the popular conceptions of right and wrong. The resultant national and realistic character of their themes and presentation makes it easy for the simplest people to understand and to appreciate them, and it is matched by their musical accompaniment, which consists of tunes known to everyone, played on instruments to be found in every village, and of songs which are unadulterated folk songs, familiar to every member of the audience. In former times, the audience used to be drawn into the play, but nowadays its role is assumed by actors off the scene.

Typical *hat cheo* plays of the historical type are those which portray the heroic story of an uprising led by the famous, Trung Sisters, against the Chinese Han dynasty in the year 40 A.D. and of the unification of Vietnam by King Dinh Tien Hoang, in the year 968 A.D. It is interesting to note that, though the former ended in defeat, the play provides it with a more happy conclusion, and it is doubtless this characteristic trend of optimism, which made these plays so popular with the oppressed peasantry, that accounted for the suppression of the *hat cheo* theatre in the southern part of Vietnam, at the beginning of the 17th century by the seignorial family of Nguyen. In the northern part of the country however, it has survived right up to the present time, adapting its themes to the changing circumstances of successive centuries.

The play which has remained the most popular, however, in the repertoire of this theatre, is probably 'The Goddess Quan Am', an ageless story, dating from the 10th century, of Thi Kinh, wife of Thien Si, member of a wealthy family, who, spotted an ugly hair on her husband's chin, as he dozed in his study, and got into trouble by trying to shave it off while he was asleep. Unfortunately for her, her husband woke up just as she was about to perform this minor operation, saw her advancing on him, razor in hand, jumped to a wrong conclusion that she was intending to murder him, and

drove her from his house. Poor Thi Kinh, unable to prove her innocence of any such foul intention, accepted this cruel verdict, with all the odium it involved. In order to hide her shame, she shaved her head, disguised herself as a man, and became a bonze, under the assumed name of Kinh Tam. She soon found herself in further trouble: Thi Mau, the daughter of a rich peasant family, fell in love with her and, when rebuffed, sought consolation in the arms of one of the family's domestic servants, with whom she was surprised by her indignant father. The servant was quietly sent elsewhere, but he had left the girl pregnant, and the latter, when called upon by the elders to explain her condition, blamed it on the innocent Kinh Tam. Kinh Tam was thereupon submitted to torture, as was the custom of those days in such circumstance, and could have died under it if her kind-hearted Chief Bonze had not paid a heavy fine for her reprieve. Her saviour could not, however, retain in his temple a bonze who had been involved in such a scandal, and the "bonze" was in the unhappy position of being able to clear "himself" only by revealing that "he" was a woman in disguise, which was in itself a crime. Thi Kinh thus found herself again a cynosure of public disdain, so she retired into seclusion, taking with her the unwanted child for which she had been falsely made responsible, and looked after it for three years. Then she ascended to Nirvana, leaving behind her a farewell letter, which rehabilitated her in the eyes of her cruel censors, who shamefully made tardy amends for their injustice by deifying her as the Goddess Quan Am. Symbolizing the silent sufferings of women and of the poor, this play owes its popularity to the way in which it pillories the heartlessness of the wealthy mother-in-law, who pushed her son into breaking off "a bad match", the wickedness born of idleness, and the wanton Thi Mau, and the blindness of the Law—of all the rich and powerful, in fact—while vindicating the virtues of the poor and lowly, which the rich and powerful are forced to recognize in the end.

Hat tuong, the classical theatre, is an unmistakable offspring of the Peking Opera, introduced into Vietnam from China towards the end of the 13th century and officially adopted as "noble" by the Vietnamese royalty and its mandarins. The acting is completely conventional, and the make-up, symbolic, as in the Peking Opera, so that the spectator must be familiar with these, in order to be able to understand fully what is happening on the stage, and it has the same kind of musical and acrobatic accompaniment, to supplement

and complement the acting. Such scenery as there is, is comparatively insignificant, and the plays, dealing usually with episodes in Chinese history, are continuous, not divided into a number of Acts. The remarkable thing, though, is that, in spite of the seeming rigidity of the frame just described, the Vietnamese classical theatre has developed a very definite and different character of its own. This is probably due to the influence of the *Cham* civilisation with which the Chinese theatre came in contact, as it moved down to the south. Its most notable difference from the Peking Opera is that the acting is more "realistic", despite observance of the same formal conventions, the players being far more expressive, both with their features and with the modulation of their voices.

The plays presented, unlike those presented by the popular theatre, are written plays, and as they have been written by princes (such as Dieu Khanh and Ham Thuan), by mandarins (such as Dao Duy Tu and Dao Tan), or by intellectuals in the service of the feudal aristocracy (among whom it was fashionable to be "Chinese"), they are almost all dramas from Chinese history. It goes without saying, however, that the Chinese characters in them undergo the same kind of transformation and adaptation to their environment as that to which Grēek and Roman characters in the plays of Shakespeare and Racine are subjected when presented on the West European stage. There are, moreover, a few which immortalize heroic episodes of Vietnamese history, and some, even, which are mildly satirical. The latter are rare, however, and for this reason the *hat tuong,* lost its popular appeal (never very strong) and went into decline after Vietnam became subjected to French imperialism. It is interesting to note, though, that it has made considerable recovery in the Democratic Republic of Vietnam since its liberation, and even more since the change of regime in China has allayed Vietnamese fears aroused by the post-war attitude towards them of the "liberating" Chiang Kaishek government.

Hat cai luong, the revived or modernized theatre, is of very much more recent origin than either of those described above, dating back only to 1916, when it came into vogue in the Mekong delta, around Saigon. Its essential basis is the Chamber Concert, always popular in the South, at which musicians sing songs, rather as the troubadours used to do in Europe in the Middle Ages. Their repertoire included local popular songs, slightly adapted versions

of songs which are well known because they are used by the classical theatre (including some of Chinese origin which have been adopted as Vietnamese), and occasional new songs in which nostalgic memories of the Cham people are given expression. In course of time, the musicians took to livening up their performances with some appropriate acting, and it is out of this that evolved the *Hat cai luong,* as a sort of comic opera, in which songs and dialogue are intermingled, and this eventually went on to a stage, with the various features which are normal there in the West (curtain, scenery, etc.). Following again the example of the West, this new theatre introduced the truly revolutionary innovation of dividing its plays into Acts. It was some time, however, before it made its final break with the past, by ceasing to present modernized versions of the Chinese plays which had run for so many centuries. These were replaced, in the first place, by somewhat indifferent adaptations of Indian classical plays (which no Indian would have recognized for what they were) and by plays based on French and American films, in the presentation of which the main aim was to introduce effects new to the Vietnamese public. In due course, however, fuller advantage was taken of the potentialities of this more realistic kind of theatre, notably in the presentation of satiric plays, attacking the evils of society and of obsolete feudal customs which made life miserable for the young. A great favourite among such plays was one called "*The Four Scourges of Society*", by the Vietnamese playwright Dang Cong Danh. A parallel development was the presentation of plays destined to keep alive and foster the spirit of Vietnamese nationalism, which the French colonialists were trying by every means to stifle out of existence — such plays are based on the heroic legends of the greater days of Vietnam.

Kich noi, the "spoken" theatre, is a first attempt by the Vietnamese at Drama, as it is known in the West. It differs fundamentally from the revived, or modernized, theatre, which was introduced by the players, it will be recalled, so to speak "from below", for it was introduced, rather "from above", by Vietnamese intellectuals who had acquired a taste for the Western theatre during their studies abroad (usually, of course, in France) and wanted to popularize it in their own country. The earlier presentations were, as might be expected, translations of French plays, of which the first, Moliere's "*Le Malade Imaginaire*", was presented at the Municipal Theatre in Hanoi on April 25, 1920. This

proved such a tremendous success that it encouraged those responsible for the presentation to follow up with presentations of "*Le Bourgeois Gentilhomme*" and "*Le Mariage Forcé*" but for several decades the successes of the "spoken" theatre were confined to the large towns — Hanoi, Saigon, Hué — where only could be found the sophisticated audiences to enjoy it, and even there the attendances were so meagre that an excellent attempt made in the early 1940's to establish *kich noi* theatres on a regular basis (with full-time professional actors and actresses) at Hanoi and Saigon proved a failure. The Vietnamese public are accustomed to, and insisted on, having music with its plays. It was, in fact, not until the years immediately preceding the War of Liberation that public taste swung over towards this unfamiliar kind of theatre, because of its potentialities as a means of working up patriotic feeling, in doing which it erred sometimes in the direction of chauvinism, and it may be said to have made an appreciable contribution, despite strong efforts by the French censors and police to prevent it, to the raising of the spirit which led to the ultimate victory of the Vietnamese people in that war. These potentialities were more fully, though often somewhat crudely, exploited by the Viet Minh leaders during the actual War of Liberation, since when more attention has been paid to its potentialities as an important medium of public education, but much more trouble is being experienced, said the Minister of Culture to the present writer, when they discussed the matter in Hanoi at the end of 1958, in finding playwrights who can write good plays — this trouble seems likely to persist for some time to come, moreover, as it did in Europe generally during the corresponding period of its development.

For the time being, however, the Government of the Democratic Republic of Vietnam is fostering with equal generosity to all four kinds of theatre. Thanks to this it is now possible for troupes of players to maintain themselves on a permanent basis, as they could never do before, and for theatre buildings to be maintained in all the main towns. These are always packed. The very great, and wide-spread, response of the general public to the relative feast of theatre thus placed at its disposal is indicative of its thirst for cultural entertainment — and also of the extent to which it was starved of this in the days of the French occupation.

The standard of performance varies widely, of course, being the highest, as a rule, in the classical theatre, which seems usually

to enjoy the use of the best theatres, as, for instance, in Hanoi. Notwithstanding this, though, the most popular would seem to be the old "popular" theatre, to which the people throng with the whole of their families, in much the same way as the English throng with their families to the Pantomime at Christmas time, to see plays which have been "old favourites" for generations of their forbears, but of which the well-known jokes and situations never seem to pall. Future improvement in the plays written for the "spoken" theatre, and in their acting and presentation, together with development of sophistication among the Vietnamese people, will doubtless tend to increase the popularity of this form of theatre, with its vaster potentialities as the years go by, but tradition is a very strong force, and it is difficult to believe that the older forms of theatre, so peculiar to Vietnam, will ever lose their hold on the public taste. The world would be much the poorer if that should occur.

(Reproduction of an article by Commander Edgar P. Young, Royal Navy Retired, Chairman. The British-Vietnam Committee in *New Orient*, 1960, No. 6, pp. 1-4).

THE KRIS — A TRADITIONAL INDONESIAN WEAPON

A traditional daggerlike weapon called the kris is an important facet in Indonesian culture. In former days the weapon was looked upon as part of a man's dress, the absence of which gave an indication either of his disgrace or fallen dignity resulting from his misdeeds against the tightly-woven codes of law that had to be rigidly observed.

In fact the weapon had a special function in the romantic martial life of the old Hindu kingdoms in Indonesia. The introduction of this famous weapon has been traced to the early Hindu civilization in Java and Bali. It was not certain, however, whether the weapon had been brought down from India, the birthplace of the Hindu religion and civilization. It has now been accepted that the weapon had its own Java Hindu traditions, unique in its method of manufacture, forms and functions.

A kris-maker in the early days in Java had a high position in the social life of his community; in some cases his position was the same as a lesser Rājā or headman. A famous kris-maker or a teacher of the use of the kris was elevated to the rank of personal bodyguard of a king bestowed with a noble title and given

a distinct social position and authority in the kingdom. In many cases he became the teacher or even adviser to the King in the strategic art of war.

Although the kris is also found in equal usage in other parts of Indonesia, a quick perusal of Indonesian history shows that these places had, at one time or another, come under the sovereignty of the old Hindu kingdoms of Singosari and Modjopahit. Javanese culture, including the wearing of the kris, had been accepted in these places. Even countries outside Indonesia such as Malaya, Siam and South Philippines (Mindanao and Sulu islands) which once became vassal states of the Modjopahit Empire, have also taken the kris as part of their traditional heritage.

Legends around the kris. Many legends have been handed down for generations telling the stories of the origin or the early coming of the kris. Many of them are amusing and are closely interwoven with great combats among warriors and gods of the Hindu legends. One legend gives credit for the introduction of the kris to a certain Pandji who was supposed to have descended from the sky bringing with him the Javanese gamelan orchestra and operas. Some other epics invariably bring up the birth of the kris with the feats and exploits of such famous Hindu gods as Brahmā, Vishnu, Kāla and others.

General Classifications. The Padjadjaran kris of West Java has been accepted as being the oldest type of the weapon known. This type is usually about 50 cm. long and 10 cm. wide over the sheath, sometimes straight and sometimes curved with a detachable handle and a sheath. Another type called the Modjopahit kris of East Java has almost the same structure as the Pedjadjaran but is smaller, its length measuring about 30 cm. and the width about 6 cm. Its handle, usually in the form of a human head, is tempered in one piece with the blade.

The Modjopahit kris being of the Hindu era, carries the pattern of Hindu characters on the handle and the blades as well as the sheath, whilst the Pedjadjaran type is made on more simple lines, based more on the old indigenous elements, since the Hindu religion in West Java was not as deeply rooted as in the Eastern part of Java.

Other varieties of the kris which came after the advent of Islam can easily be recognized since they carry little or no traces

AVADHĀNAM

'Avadhānam', a faculty allied to the art of poetry, is an astounding feat in versatility. It calls for success a variety of gifts like a tenacious memory, erudition, wit, resourcefulness and an alert and vivacious mind.

Strangely, while 'avadhānam' is extremely popular in Andhra, having attained the peak of perfection and the status of a literary institution, it remains little known in the rest of India, not to speak of countries outside it. In fact, in Andhra almost every poet of distinction is an adept at 'avadhānam'. In the classical age of Andhra literature, poetry and 'avadhānam' were so inseparable that there was no poet who was not also an 'avadhāni'.

'Avadhānam' is a derivative from the Sanskrit root 'dhā' which means pin-pointed attention or intense concentration of the mind. And a person who possesses this faculty is an 'avadhāni'. 'Avadhānam' traces its origin to Vedic learning. In that dim dawn of history in India when books were unknown and learners of the Vedas had to rely solely on the utterance of the preceptor, intense concentration of the mind was an essential discipline required of the learners. And one who learnt the Veda by rote was called an 'avadhāni'. In Andhra, Vedic scholars of this kind are still awarded this title and are easily known by it.

In the course of time, when the vogue of the Veda declined and literary art gained ground, 'avadhānam' came to have a wider significance and was considered to be the attribute of a poet. Vāmana, a famous writer of Sanskrit poetics, defined 'avadhānam' as 'chittaikāgrya' or concentration of the mind, and went to the extent of including it among the skills required of a poet.

But the 'avadhānam' of a Vedic pundit is different from the 'avadhānam' of a poet. Whereas a Vedic pundit awes us by unerringly repeating the Veda by the sheer force of an unfailing memory, the poet throws us into a fit of excitement and wonder by performing a long list of odd and unconnected things, all at the same time. To give an idea of the intricate performance: he composes verses; reads out a classic or a 'purāṇ'; interprets passages read out by another from another classic or difficult work; carries on a conversation; answers odd and idle questions; plays chess; works out a sum, and so on; does many more things...not one by one, but simultaneously, still easily and faultlessly, to the

satisfaction of those who test him, and to the delight and admiration of those who watch him. Such is the scope and the general pattern of an 'avadhānam'.

There are varieties of 'avadhānam': the first is 'aṣṭāvadhānam' which signifies concentration of the mind on eight several and odd things at the same time. The next is 'Śatāvadhānam' which, as the word implies, is the same discipline of the mind, but comprehending a hundred several things at the same time. 'Sahasrāvadhānam' operates on the same principle of intense concentration, but it embraces a thousand several but simultaneous activities. 'Pancha Sahasrāvadhānam' is almost a superhuman feat, because the performer's mind and action are extended to five thousand different matters, all at the same time. There are more and more 'avadhānams', differing not only in degree but also in kind. However, of all 'avadhānams' 'aṣṭāvadhānam' and 'Śatāvadhānam' are the most popular.

According to tradition, 'aṣṭāvadhānam' consists of the performance of the following: (1) on the spot versification of a given subject in specified form or forms, (2) 'Kāvyapaṭhana' or reading out an epic or purāṇa or some classical work selected, (3) "Śāstrārtha' or explanation of an epic or some difficult work read out by another, (4) 'Ākāśapurāṇa', or answering odd and unwanted questions, (5) 'Lokabhiramayana' or casual conversation, (6) playing chess, (7) rendering an account of the strokes of a bell at irregular intervals, or of the flowers flung at the performer's back, also at irregular intervals, (8) 'Vyaktākṣari' or restoring a verse to its original form from its component letters dislodged from their places and rendered disorderly. This is an exacting feat, difficult of comprehension, unless explained. Here a verse is scissored off into its component letters and the letters are serially numbered. Every letter is presented to the poet, not serially but at random, and withdrawn as soon as he makes a mental note of it along with its serial number. After all the letters are presented and kept back, he recomposes the text of the verse from memory. 'Aṣṭāvadhānam' need not be restricted to these eight items. What is described is only the general pattern, and the details may be varied according to the preference and proficiency of the performer.

However, since 'avadhānam' goes hand in hand with poetry, poetic art is the most vital and vivacious part of the performance;

an 'avadhānam' which does not call for poetic ingenuity is a misnomer. When poetic composition is mentioned as an essential element of 'avadhānam', it is not to be supposed that the 'avadhāni' is simply to compose a stanza or a poem on a subject and in a form of his own choice; both are prescribed. Further, with a view to put the poet's mettle to fire-test, severe restrictions, linguistic as well as technical, are imposed on him. He is required for example to render in poetic efficiency some stray, dry words uncongenial to the theme on hand; on the contrary, he is advised to avoid the use of certain other words which he is likely to employ, because of their aptness for the occasion; sometimes he is enjoined to use certain letters in a certain order and weave out an acrostic; or he is prohibited to use certain letters in his composition—a vexing restriction technically known as 'niṣiddhākṣari'. An embarrassing situation in 'niṣiddhākṣari', is that the prohibitory mandate is not conveyed to the 'avadhāni' in advance, but just at the moment when he raises his voice to spell out his line with a sense of relief and triumph. This is the unkindest cut of all. There is yet another trial which is the most exasperating to the poet and the most entertaining to the audience. It is 'samasyāpūraṇam' which means the evolution of a verse round the nucleus of a 'samasyā' or a problem. Often the 'samasyā' is in the form of a paradox or a self-contradictory statement; it is even absurd or fantastic on the face, as 'fire is cool,' 'the lion trembled at the sight of the ant' and 'the son had a father born'. The poet has not only to mould his verse in the metre and music of the given line or 'samasyā', but he has also to so use it that it makes good sense in the verse as a whole. This is a situation which requires not merely technical skill but wit and resourcefulness as well. 'Samasyāpūraṇam' is the high-water-mark of 'avadhānam'.

'Śatāvadhānam', though a more immense feat, is limited generally to poetic composition. The 'avadhāni' is required to compose on the spot a hundred verses on some select subject or subjects in some specified metre or metres. There are a hundred scribes ready to write down, each a verse, to his dictation. He gives out, in the first instances, the first lines of the hundred verses he has to compose one after another; then he gives out the second line and then the next, and so on. What is to be noted here is that all the while the 'avadhāni' has to remember the theme or themes given, the metres specified, and the scribes individually, since they do not sit serially in a line, but here and there, or now

here and now there and afterwards elsewhere, with a view to discomfit the 'avadhāni'. The trial of the 'avadhāni' does not stop with his composition and dictation; he has to repeat from memory each of the hundred verses one by one faultlessly and uninterruptedly. This is a talent which needs phenomenal memory apart from other skills; but it is considered by experts as inferior to 'aṣṭāvadhānam'.

It has been pointed out that an 'avadhāni' is not merely a mountain of memory but that he is a person in full possession of a variety of mental excellences. It is not to be supposed, however, that those who engage and examine him are mere ordinary men picked out casually from the audience. They, too, are men of literary distinction—scholars, critics, experts in the technique of poetry, sometimes themselves poets. This is the reason why an 'avadhānam' which is always a public performance is as exciting as tight-rope walking or a play of swords. It is a unique literary institution because it is at once aristocratic and popular, aristocratic since it presupposes widespread education and culture in the community, and popular because it engages three parties at the same time—the 'avadhāni', his examiners and his audience.

Andhra and 'Avadhānam' have been inseparably associated with each other from times very old. In the early periods of Andhra literature, if any man was a poet, he was also an 'avadhāni'. Great poets like Gakkana, Bhaṭṭumūrti and Dharmana were also great 'avadhānis'. The greatest of 'avadhānis' in modern times was the late Madabhushi Venkaṭacharya who was a source of inspiration to innummerable poets. The most distinguished among those who came under his influence are the late Diwakarla Tirupati Śāstri, and Challapilla Venkaṭa Śāstri, the latter having the further distinction of being the first Poet-Laureate of Andhra. These companion poets, popularly known in Andhra as Tirupati Venkata Kavulu, were a unique and formidable combination who had no equals or rivals in 'avadhānam' as long as they were alive. Matchless master of 'āśukavitā' or *extempore* versification, each had gifts which the other had not, and together they developed 'avadhānam' to a level of perfection never known before or after them. Yet, there are many others who are by no means inconsiderable. Velure Sivarama Śāstri, a disciple of that puzzling phenomenon of collaborating 'avadhānis', Tirupati Venkata Kavulu, is quite a star in the line. P. Chidambara Śāstri, G. Veeraraghava Śāstri, M. Parvateeswara Śāstri, G. Venkata Śāstri, S. Triambaka Rao and

the Kopparapu poets are some of the outstnding 'avadhānis' of Andhra, much loved, admired and honoured. Among the younger generation of 'avadhānis'. Prasāda Rao of Guntur and Sabbana of Rayalaseema have already earned immense popular esteem. If the late Poet-Laureate of Andhra, Śrīpāda Krishnamūrti Śāstri, was an ādept at 'avadhānam' in Telugu as well as Sanskrit, the present Poet-Laureate, Kasi Krishnamacharya, is an 'Avadhana Siromani.' If Rājasekhara was a 'Śatāvadhāni', Subrahmanya Śāstri, Jandhyala, of Hyderabad, is a 'Sahasrāvadhāni'. The latter is seventy, still he declared that if patronage come forth he is ready to perform 'Panca Sahasrāvadhānam'.

The cry of despair uttered by Jandhyala is also the cry of many neglected and languishing adepts in Andhra. The fact is that 'avadhānam' flourished in the past, in the courts of the rājas, mahārājas and the princes of pre-Independent India. With the disappearance of royal patronage it has been rapidly dying out. There are today in Andhra young but indigent 'avadhānis' who would jump to give a performance if only there is a prospect of a total collection of ten rupees at the end. The plight of these artists points to us that it will not be long before 'avadhānam' becomes a forgotten art. But in the present precarious economic conditions, it cannot be redeemed by the people. Our Government which is happily the arch-patron of our art and literature can revitalize this unique literary institution for the enlightenment of our people and the glory of our culture.

Reproduction of an article by N. A. Yajulu in *Hindustan Standard*, Calcutta, 18-6-61.

KALARIPAYATTU

Martial Art of Kerala

In addition to Kathakali, Kerala has made another superb contribution to the art repertoire of the world. It is the thrilling martial art known as Kaḷaripayattu. The incredible muscular display, death-defying somersaults against the fury of the deadly weapons used and the majestic Maestroes participating in it lend this ancient martial art of Kerala great colour, charm, enchantment and thrill.

Our Prime Minister, Mr. Nehru, before whom a brilliant demonstration was given during his visit to Kerala last year was

greatly inspired by the superb valour and closely made study of this martial art.

Once a prevalent institution all over Kerala, Kalaripayattu has its root in the ancient feudalistic society. It formed a part of elementary education in general, but soldiers were given intense training in the art. With the advent of modern means of warfare, the efficiency of Kalaripayattu dwindled considerably. But as an institution that contributes immensely to physical culture, that fosters the spirit of heroism and instils confidence in self-defence, Kalaripayattu enjoys enviable importance in the life of the people.

Kaḷari is a special centre of training comparable to a gymnasium and Payattu means a combat with or without the use of weapons. Conventional requirements of a Kaḷari are many and they are to be faithfully adhered to during the construction of a typical one.

It is from Kaḷari, such simple centres of study, that hundreds of young men emerge as excellent wrestlers, masters of miraculous muscle control who are seasoned to stand all the strain and fatigue in the world. Every Kaḷari has a presiding deity. 'Kaḷari Bhagavati' and a preceptor 'Āśān' who reigns supreme. He is a man of the last word, should be obeyed, respected and on no ground be questioned.

During the last Malayālam month of Karkaṭakam, in July, as the monsoon sweeps in through the coconut groves, Kaḷaris all over the land get busy. Students are enrolled anew, old ones continue their course, for the training is imparted only during the rainy season and later resumed at the break of the next. This system of interspersed training is well in conformity with the Āyurvedic contention that chilly weather contributes much in assisting muscular development. Since great stress is laid on the physical flexibility, students are admitted at the tender age of ten. The Āśān gets a present of cash or cloth or both and the presiding deity is pleased with incantations. The course is strenuous, stretching for years and it starts with a thorough overhaul of the entire physique.

Dexterous massage with the toe, followed by vigorous rub with the hands, puts a new stir and life into every muscle. In doing so, the Āśān balances himself from a rope and treads over the pupil's body for hours with sweats at his brow, skill at every move. This elaborate massage lasts for about three weeks.

Once the adequate degree of flexibility is attained, a pupil is taught the twelve basic fundamentals of muscle control, particularly that of the neck, the trunk and the arms; it being followed with another set of 12 feats that assist in the rapid swinging of the legs in various directions. Now it is time for the student to go into the elementaries of fencing. A great many varieties of weapons, many deadly too, are to be mastered and manipulated with precision and precaution. A three span staff and a quarter staff of teak do well to begin with.

Once one is taught to be at home with weapons, the next step for him is to face an attack, absolutely unarmed. And that is where the importance of Kaḷaripayattu, as a means of self defence is evident in great measure. Exciting features of wrestling are predominant in such encounters. By the time a student leaves the Kaḷari, he not only perfects his skill in art, but develops a philosophy of his own. Arms and martial mastery are resorted to only as the last resort. It is during the last laps of training that the Āśān identifies his pet-pupils and gives them exclusive tips on the art. These are mostly associated with the vital points of the body, a study of the nervous system and the technique of delicate touches with the finger tip that can right away do away with an opponent. Bodily disorders during a combat or training are also cured by the students themselves, with the assistance of the teacher.

The repertoire of Kaḷaripayattu is essentially based on 18 feats of skill. But not many are at present available to perform all the exciting items with the same ease and prefection as a band of ancient heroes.

For many decades, few cared to bother about the art, except certain parts of North Kerala where the institution still prevails with much vigour. Finally as it entered a state of extinction, pioneers like the late Śrī C. V. N. Nair of Kozhikode rushed to its rescue. It worked out well and the revival is well on its way.

It is indeed a great art which needs to be kept up to give a better morale and fighting spirit to the people of our country.

Contributed by Savik to *Hindu,* 15-8-1958.

SECTION VIII: NOTES AND NEWS

7-1-1961. Addressing recently a large gathering which included 500 delegates from India at the third annual conference of International Rotary district 310, at Lahore, President Ayub Khan of Pakistan deplored that there was no common standard of world ethics, and society at large seemed to be hanging precariously on the brink of complete moral chaos.

Apart from his stress on international understanding what the President has been highlighting in his country since his assumption of office, is "rationalization" of religious beliefs and "to separate the chaff from the grain and the principles from the methods". He has been telling his people that to decry material progress would be the height of stupidity and what was needed was "to mellow it through moral and spiritual values". His has always been the call for the development of "the Islamic way of life suited to modern times".

Addressing a mammoth meeting at Rawalpindi on the birthday of Qaid-e-Azam, he warned the nation that if it was not done "people will desert Islam because centuries-old methods cannot keep pace with developments that are taking place as a result of scientific inventions and other changes". He urged the nation to understand the right perspective and give serious thought to the need for evolving an Islamic system which would keep pace with the moving times.

16-1-1961. Three noted Japanese Scholars, Mr. Masotoshi Matsuhita, President of the Rekkyo University, Tokyo, Mr. Michitaro Tanaka, Professor at Kyoto University and Mr. Ichiro Nakayama, Professor at Hitotsubashi University, Tokyo have issued an "Appeal to the World for Peace" to political, cultural, academic, business and religious leaders throughout the world. The appeal states: "The free world and the Communist camp must adopt a spirit of tolerance and accept the existence of creeds different to their own. It is necessary to deepen mutual understanding and appreciation to achieve a state of tolerance. And in order to create opportunities for mutual understanding and appreciation, it is necessary to intensify programmes for exchange of persons, cultural interchange and co-operation in academic research between the East and West. It is desirable to hold a form of world economic conference as soon as possible in order to ease international tensions by strengthening economic relations between the East and West".

16-1-1961. While inaugurating the 10 crore rupee Canada-India Reactor at Trombay, Prime Minister Nehru observed: "When one beheld the huge structures like the 'Trimurty' at the Elephanta caves which stood at the other side of Trombay, one was struck by the tremendous power of that statue. That huge structure symbolized power. It showed one aspect of it, namely the spiritual aspect. The reactor represented the scientific aspect of it and there should be a harmonious blending of the two. If they struck a balance between these two aspects it was good for the world. Stressing the need to bring about change in society Mr. Nehru said that he was glad to note that there was change in villages. Education was coming with great

force. At present 45 million boys and girls were going to schools and at the end of the Third Five-Year Plan period it would be 60 million. It was a "revolution" which was taking place. The scientific laboratories in various parts of India were the real products of revolutionary changes in society." Mr. Gordon Churchill, Canadian Minister, and leader of the Government in the Canadian House of Commons, speaking on the occasion said that there was a lesson for Western nations in India's past achievements. Most historians agreed that many of the periods of extraordinary intellectual vitality of India's past had been marked by a lively exchange of ideas with foreign lands. The same characteristics apply to modern India and to the whole world of science and "I suggest that the Canada-India reactor is one of the fruits of this cordial intellectual interchange".

16-1-1961. The first international conference of South-East Asian historians opened at Singapore with over 100 delegates from 21 countries including India. Over 50 papers on historical sources, Islamic history, colonial policies, nationalism and politics, teaching of history and economic history of South-East Asia will be read at the conference.

25-1-61. Dr. Norman Brown, the American Sanskrit Scholar and Director of South Asia programme at the University of Pennsylvania, speaking at the Ethiraj College, Madras, under the auspices of the Indo-American Association observed that traditional Hindu, Buddhist and Jain ethical concepts are exerting an increasing impact on the modern world. These concepts comprising Truth, Non-injury to living creatures (Ahimsa) and friendly service to others were dynamic in India to-day because of the efforts of Mahātmā Gandhi. An appeal on the basis of truth, the conscious ideal of the Indian people from the days of the Rig Veda will succeed, whereas an appeal on the basis of enlightened self interest or national security will fail. Gandhiji's appeal to truth was one of the great moral phenomena leading to the political consequences of our century. The doctrine of Ahimsā was transformed by him from a principle for individual behaviour to one for group behaviour and to-day Ahimsā is an element helping to win general support in India for the country's foreign policy, specifically non-alignment. The Buddhist principle of friendly service to others traditionally applied to the individual was given a social and then a political interpretation by Gandhiji. Its political offshots were the Five Year Plans, the Socialistic pattern of Society and the Welfare State.

25-1-1961. A conference of Heads of Universities sponsored by the South-East Asia Treaty Organization under its cultural relations programme for 1960-61 was held at the University of Karachi, Karachi from January 25th to February 1, 1961. Field Marshal Mohammad Ayub Khan, President of Pakistan and Chancellor of the University, inaugurated the Conference. Dr. Bashir Ahmad Hashmi, Vice-Chancellor of the University of Karachi was the Director of the Conference. A number of subjects on which working papers were presented by participants from Australia, France, Laos, New Zealand, Pakistan, Philippines, Thailand, United Kingdom, United States, and Vietnam, were considered and resolutions passed thereon. The general titles of the subjects covered included methods to achieve a closer association of Universities in South-East Asia, problems relating to entrance and overcrowding and placement of graduates, problems of equivalences, organization

of studies, the responsibility of universities in furnishing leaders who have the capacity and willingness to accept responsibility in society, and South-East Asian studies.

28-1-1961. At a reception given to Dr. Norman Brown by the Madras University Research Scholars Association, Madras, commenting on grants in the second series of Ford Foundation grants of approximately $ 2 million to the University of Chicago and another $ 1 million to the University of Pennsylvania, Dr. Norman Brown said that they testify to the ever increasing importance which the United States attaches to the progress of the people of South and South-East Asia. The regular instruction on a post-graduate level offered at the University of Pennsylvania in Tamil, Telugu, Hindi, Urdū, Marathi, Sinhalese, Sanskrit, Pali and Prākrit will, with the new grant, be supplemented by instruction in other languages beginning with Nepali. The new grant to the University of Chicago will likewise make possible instruction and research in Tamil, Bengali, Hindī and Urdū besides expansion of the programme in Sanskrit, Pāli, Prākrit, Persian, Social Sciences and the Humanities subjects, and field research in the countries of South-East Asia including India.

7-2-1961. Mr. S. A. Balasanian, famous Russian composer, is touring India at the invitation of the Indian Council of Cultural Relations. He is now engaged in the task of composing music for the Shakuntala Ballet in Russian. He has composed music for Ramayana and Laila Majnu Opera, which have been staged in Moscow. In a talk with pressmen at Madras, Mr. Balasanian said that the main object of his visit to the South was to get a deeper and closer acquaintance of Indian Music and life of the Indian people so that he could compose music for Shakuntala Ballet in a better way. Although he was interested in Indian Dance, he said his main interest lay in music. He has already visited Delhi, Lucknow, Banaras and Calcutta. He will leave for Shoranur to visit the Kerala Kalā Maṇḍalam on February 10.

4-3-1961. Rickey Holden, the world's most widely travelled professional folk-dance leader and special representative of the International Recreation Association of New York, will visit Trivandrum from March 9 to 18 under the cultural exchange programme of the U.S. State Department. In his first world tour completed in 1958 he visited 53 countries and in his current tour he has visited a number of Far Eastern countries. The object of both the trips is exchange of folk-dance information and guiding people in organizing and participating in folk-dances. He has written three books on folk-dances. He carries a tape recorder with him to be able to record the music of dances that he sees in the numerous countries he visits.

10-3-1961. According to present plans, the University of Malaya will become two separate universities located in Kuala Lumpur and Singapore by 1962.

From Ceylon comes the announcement that a new university has been created at Anurādhapura on the same lines as the Śāntiniketan University in Bengal, founded by Rabindranath Tagore. Known as the Thambapaṇṇi Sarasviya University, its chief aim is to provide assistance and encouragement to writers, poets and painters. The new University will have full support from the Ceylanese Ministry of Education. India and Canada have also promised aid under the Colombo Plan. (UNESCO)—*Unesco Features*, No. 375.

10-3-1961. To help make periodicals published in Eastern languages better known in the West, the French National Commission for Unesco has issued a list of 800 Asian periodicals drawn up by the periodicals department of the Bibliothèque Nationale. The periodicals are listed by country of origin in alphabetical order to the original titles. Each entry gives the title, original date of publication, periodicity, address, price, U.D.C. Index, language, and, whenever possible, the reference of scientific institutions in Paris which receive the periodicals. (UNESCO)—*Unesco Features*, No. 375.

31-3-1961. Two long-playing records of songs and melodies from Laos and Afghanistan have been issued recently in the Unesco collection "A Musical Anthology of the Orient", edited by the International Music Council under the direction of the famous oriental scholar, Alain Daniélou.

The collection, which will also include recordings of music from Cambodia and Iran, is based on the researches of the Mission de l'Ecole française d'Extrême-Orient, and is intended to give music lovers an idea of the age old musical culture of the Near and Far East. Each recording offers characteristic examples of the music of the country concerned and is accompanied by explanatory notes in three languages (English, French and German).

The two recordings now available are on sale at normal music suppliers at the price of about $ 6, or equivalent. Further information may be obtained from the issuing company, Bärenreiter Musicaphon, Kassel, Federal Republic of Germany. (UNESCO)—*Unesco Features*, No. 376.

17-4-1961. "Around a hundred composers, musicologists and music critics of thirty Occidental and Asiatic countries, without counting the soloists and orchestras coming from just about everywhere to illustrate the themes under discussion, participated in the music conference-festival organized in Tokyo by Nicolas Nabokov (17-4-61 to 6-5-61). This confrontation of an unprecedented breadth and significance in the history of music was made possible by the dynamic nature of the organizer, who coordinated skilfully the efforts of Katsujiro Bando, the cultural exchange service of the government of the Province of Tokyo, the Congress for Cultural Freedom and several European, American and Asiatic governments. The absence of representation from the socialist countries of Eastern Europe, who, with the exception of Yugoslavia, had refused the invitation to participate, was much regretted. Such a meeting had a particularly great interest in a time when the aesthetic and language of music are undergoing profound changes and upsets, in a time when a new manner of hearing is demanded and is evolving. It was extermely fascinating to witness this balancing of all the manners of listening, of all the esthetics and of all the techniques. This Congress-Festival was not automatically devoted to contemporary music but to all musics—to the music of Stravinsky as well as to that of the Occidental Middle Ages, to that which has been played in the Imperial Court of Japan for over a thousand years as well as to that of India or of Indonesia. It was not, furthermore, a question of comparing—although certain comparisons were occasionally striking and unavoidable, particularly between certain phrases and formulas of the Japanese No and those of recent serial works. But the principal purpose—the principal result too—was to be able to confirm quite often the community of thought, to confront musical sensibilities which are not so different as one might

believe, to come closer to the sources from which mankind's permanent and universal need of music arises. In this connection, the inaugural session provided in abbreviated form such an approach. The formal speeches of the opening ceremonies were framed by the Gagaku music of the Imperial Court and by the music for two groups of brass composed by Gabrieli for Venice. These two decorative and hieratical styles were not without charm in Tokyo's new festival palace, which was inaugurated on this occasion and which had just been completed by a Japanese architect, inspired, without any doubt, by Le Corbusier. Over a period of eight days, some fifty lectures, demonstrations and discussions succeeded each other on the differences and points of contact of musical ideas and systems between the East and the West, as well as their reciprocal influences, the receptivity of the listeners, the social and economic aspects of music, etc. Without being able to list all the speakers, it should be mentioned that remarkably interesting papers were read, among others, by Thankur J. Singh, Alain Danielou and Kepila Vatsyayan on India, Mantle Hood on Indonesia, Sukehiro Shiba, Makoto Moroi and Robert Garfias on Japan, William Glock on radio problems, Elliott Carter and Yannis Xenakis on the problems of the renewal of the language, Lord Harewood on musical life in the Occident and many others. It is hoped that these papers will eventually be published. Obviously, for the Occidentals, great satisfaction was felt in hearing the Indian, Japanese, and Thailand music and seeing their dances or theatre, in the stupefying richness of such musical civilizations, richness already tasted by the Debussys, Bartoks or Messiaens but to which other Occidentals might well turn still, with profit".— Claude Rostand in *The World of Music*, Vol. 3 No. 3, June 1961.

3-5-1961. Rabindranath Tagore was born on the 7th May 1861 and his centenary was celebrated in various parts of the world. Unesco organized a function as early as 17th November 1960; Dr. S. Radhakrishnan, India's Vice-President inaugurated the function at Paris. There were celebrations in other parts of the world viz., London, Peking, W. Germany, Berne, West Indies, Rumania, Thailand, Kathmandu, Japan, East Pakistan, New York, Prague and the Soviet Union. In India the year long celebrations in many places commenced on 3rd May 1961. Rabindra Bhavan, the new home of the three National Akadamis of Art, Music and Drama and Literature was inaugurated by President Rajendra Prasad. "Towards Universal Man", a compilation of 18 of Tagore's essays on education, economics, politics and religion was released on the occasion. Prime Minister Nehru laid in Calcutta on the 9th May, 1961, the corner stone of a National Theatre commemorating the birth centenary of the poet. Dr. S. Radhakrishnan, declared open at Bhubaneswar Rabindra Mandap, a Tagore centenary memorial built at a cost of about Rs. 10,00,000/-. As part of the Centenary celebrations the Viśvabhāratī University at Śāntiniketan held a special Convocation and seven distinguished sons of India, were conferred honorary degrees.

30-6-1961. A World Theatre Day is to be celebrated each year, starting in 1962, following a decision taken by delegates attending the Ninth Congress of the International Theatre Institute which took place at Vienna early in June, under Unesco's auspices. The Day will coincide with the opening, in Paris, of the annual season at the Theatre of the Nations.

The Congress Vienna also adopted a Greek proposal to hold an international symposium on dramatic art, with particular reference to "the

performing-arts as a social and cultural phenomenon" and to "theatre for mass audiences." The meeting will take place next year during the annual Epidaurus festival. (UNESCO)—*Unesco Features*, No. 381.

4-8-1961. See *Bulletin*, 1961, I, p. 89. As part af its Literature Translations Programme, the United Nations Educational, Scientific and Cultural Organization (UNESCO) is giving assistance this year to the translation and publication of no less than 26 works from the literatures of Denmark, England, France, Greece, Italy, Norway, Spain, the United States and Russia. These famous classics will be translated into Burmese, Thai, Vietnamese, and ten different languages of India. The complete list of titles is as follows:

From Danish: *Fairy Tales* (by Anderson), into Thai

From English: *Hamlet* (by Shakespeare), into Telugu

Macbeth (Shakespeare), into Oriya
Othello (Shakespeare), into Hindi
As you Like It (Shakespeare), into Thai
Leaves of Grass (by Walt Whitman) into Assamese
Walden (by Thoreau), into Assamese, Bengali, Kannada and Punjabi
David Copperfield (by Dickens), into Burmese
Tales from Shakespeare (by Charles and Mary Lamb), into Thai

From French: *Tartuffe* (by Molière), into Hindi

Le Bourgeois Gentilhomme (Molière), into Hindi
Candide (by Voltaire), into Assamese and Vietnamese
Lettres Persanes (by Montesquieu), into Vietnamese
Le Barbier de Séville (by Beaumarchais), into Vietnamese
La Mare au Diable (by Georges Sand), into Vietnamese
Le Père Goriot (by Balzac), into Vietnamese and Thai

From Greek: *Agamemnon* (by Aeschylus)
Antigone (by Sophocles)
Medea (by Euripides)
The Frogs (by Aristophanes)
} into Tamil

From Italian: *The Prince* (by Machiavelli), into Assamese and Telugu

From Norwegian: *Ghosts* (by Ibsen), into Assamese and Marathi

Wild Duck (Ibsen), into Marathi
The Vikings of Helgeland (Ibsen), into Marathi and Malayalam

From Russian: *War and Peace* (by Tolstoy), into Assamese and Oriya

From Spanish: *Don Quixote* (by Cervantes), into Hindi and Oriya.

At first, the project was confined to translations from and into Arabic. Since then, the programme has gradually developed until it now covers ten distinct series. As of this writing, more than 90 volumes of translations into English and French have already been published, and more than 150 others are in process of translation or publication. These translations into English and French are from the literatures of most of the major areas of the world, and in particular those of Asia. The translations from Asian languages into English and French are undertaken within the framework of Unesco's

"Major Project" for promoting mutual appreciation of Eastern and Western cultural values.

As part of this same project, Unesco recently undertook to give a measure of assistance to its Asian Member States wishing to make a greater number of Western literary classics available in their own national languages. The above-mentioned translations are all to be produced by the Asian Governments concerned, or literary organizations designated by these governments, and with the assistance of Unesco.

The type of assistance given by Unesco will be different in each case, depending on the request coming from the given country. Certain countries have asked Unesco to provide paper for printing. In some cases, Unesco will help to pay the fee of the translator; in other cases, the Organization will help to cover the expenses of publication.

The translations into Indian languages are being commissioned by the Sahitya Akademi (Indian National Academy of Letters); those into Burmese by the Burma Translation Society; those into Thai by the Thai National Commission for Unesco; and those into Vietnamese by the Text-Book Division of the Ministry of Education of Vietnam.

Readers who would like further information about the various aspects of Unesco's Literature Translations Programme, are invited to write to the Literature Section, Unesco, Place de Fontenoy, Paris, 7ème, (France), asking for a copy of the Bulletin *Orient-Occident* describing the translations programme. Copies of this Bulletin are available in English, French or Spanish. Please indicate which language you prefer. (UNESCO)—*Unesco Features*, No. 383.

SECTION IX: REVIEWS

ANTHROPOLOGY IN INDIA: by L. A. Krishna Iyer and L. K. Balaratnam, Bharatiya Vidya Bhavan, Bombay, 1961, pp. 16 and 257·43 illustrations. Price Rs. 10/-, sh. 17/6, or $ 4·50. Rupee price (outside India) Rs. 11·25.

The authors of this well produced book are the son and grandson of the celebrated L. K. Anantakrishna Aiyar, one of the most competent pioneers of anthropological studies in India at the dawn of the century. L. A. Krishna Iyer was till a few years ago the head of the department of Anthropology in the University of Madras and his son is the Secretary of the Social Sciences Association, Madras. Anthropology has thus become a tradition in the family, and the result is the comprehensive, lucid and compact work now under review. It covers very wide ground seeking to deal at once with all aspects of Anthropology and its history with special reference to India, and particularly the Indian tribes who have naturally come in for more attention and specialized study since the country became independent. A careful study of the nineteen chapters of the book will convince an unbiassed reader that Mr. Krishna Iyer is fully justified in his claim that he has given a popular presentation of the subject which contains all the knowledge that is basic to an understanding of tribal culture in India. He will also agree with the just appraisal of his work by the author himself: 'A vast field is covered in the text, and care has been taken to distinguish fact from speculation. When the facts are open to several interpretations, they are given fairly fully before indicating the acceptable view. This method will commend itself to the reader who seeks to form his own opinion. Though as many examples as possible are given from Indian tribes comparisons are also made with similar peoples in other parts of the world'. He also indicates the place of anthropology in general education saying: "In any scheme of general education, a knowledge of the culture of the Todas or the Santals could be of as much significance as Roman or Greek history".

Sri C. P. Ramaswami Aiyar contributes an analytical and appreciative foreword which he concludes with the words 'this new treatise is very comprehensive, and is a real contribution to the

progress of the fascinating, though often neglected, subject of anthropolgy'.

The authors often sum up long controversies succinctly as when they say: 'when the tribe passed from the hunting to the agricultural stage, patriarchy may have passed into matriarchy' (159). They do not hesitate to quote other writers in suitable contexts as when they cite Hutton on caste. 'It is therefore argued that the essential ingredients which made the growth of caste possible were of pre-Aryan origin, and without them the development of caste would not and could not have taken place' (108). It is rather surprising in this generally well informed and up-to-date work there is no reference to Vogel's great book on Indian Serpent Lore in the chapter on Serpentology (XVI).

We heartily congratulate the authors and the producers of the book on the excellence of their respective performances.

K. A. Nilakanta Sastri.

MARG — (1) Vol. XIII — No. 3. June, 1960. 'Documentary Films of India',—Special. (2) Vol. XIV — No. 1 Dec., 1960. 'Photography Special.' (3) Vol. XIV — No. 2. March, 1961. 'Paintings of Rabindranath Tagore' with suplement. Marg Publications, 34-38, Bank Street, Bombay.

(1) Literally packed with a mass of very valuable data concerning Indian Documentary Films in more than 7000 lines of reading matter, plus 64 half-tone illustrations, this special may be considered an encyclopaedia on the subject, fit to be in the shelf of every specialist and student of documentary films. Messrs Bhavani and Jag Mohan give each a separate comprehensive survey and history of the newly-discovered art. Their arguments for the greater freedom and encouragement of the private sector documentaries are quite convincing, though expressed with moderation. The problems facing the independent, private producer of documentaries are set forth ably by Messrs H. Sethna and Bhaskara Rao and they too are resolvable but by the methods suggested by Bhavani. Marie Seton and Paul Zils, the two occidental pioneers of documentaries in India, devote a number of pages, with suitable illustrations, comparing the standard of Indian documentaries with Russian, West European and American productions. Eleven writers and technicians, who are in the forefront of the above craft, contribute an article each on the following technical aspects of fac-

tuals and documentaries, — approach, goal, movie-imitation, script-writing, research, music, child-appeal, class-room utility, animation, 16 mm. usefulness, and distribution. And, again, ten more savants from abroad are quoted to enlighten the reader about the technique of judging the merit of a documentary film. The issue closes with an appendix, giving a chart, listing the distinguished documentaries from 1946 to 1960, with information about their contents and production. It is, however, a pity that the curious consumer is left in the dark about the addresses from which he could secure the films for exhibition. Nevertheless, this special issue is one of the best of Marg publications.

(2) Beginning, as usual, with the characteristic cryptic editorial of Sri Mulk Raj Anand and followed up by some pertinent sayings of Mr. H. Cartier-Bresson, the doyen of photography in the West, this 'Photography special' presents to us three brilliant essays, — viz., 'Indian Photography, — fifty years', by Sri J. N. Unwalla, 'The Amateur and his Camera' by Sri Shama Kilanjar and Contemporary trends in Indian Photography by Sri R. J. Chinwalla. These three contributors have belied the superstition that those who handle the brush, the chisel and the camera cannot wield facile pens. Sri Unwalla locates the origin of photography at the discovery of reversed images, projected through a lens, on a white surface within a dark-room and called the 'Camera obscura', by Leonardo Da Vinci in 1500 A.D., and traces it through Daniello Barburo in 1600 A.D., building for himself a camera big enough to enable him to sit in and draw copies of the above images. These are interesting bits of information. But he attributes the invention of scientific photography to Daguerre in Paris and Fox-Talbot in Wiltshire in 1839. The history of the art since then, its progress and present status in our land, its utilitarian as well as artistic applications and its prognosis for the future are all very effectively indicated. Sri Shama Kilanjar ably deals with the services rendered to the art by the 'Amateur',—by which term he means 'A non-professional'. Realizing, as he does, the misuse of the term, there is no reason why he should perpetuate the error by himself sticking on to it. The 'Amateur theatre', having realized the etymological reproach implied in it, has been progressively substituting the terms 'Art Theatre' and 'Little Theatre' for the archaic word 'Amateur'. Mr. Kilanjar's essay, however, bristles with original ideas and suggestions not only useful to the non-professional but to practising specialists as well. The third article on 'Contempo-

rary trends' by Mr. Chinwalla, the imaginative creator of 'The images of India' — an all-India exhibition of photography, — takes a comprehensive survey of the fastly-rising quality and output of photography in India. A perusal of the fifty attractive reproductions of some of 'The images of India', appearing in this issue, will itself satisfy the cravings of the most fastidious of critics. The menu aptly closes with short personal suggestions of about half-a-dozen leaders of the craft in India and elsewhere.

(3) This "Paintings — Special", coming as it does in the centenary year of Rabindranath Tagore's birth, is a very valuable record for posterity of the versatility of genius of the great Indian poet, who was dramatist, novelist, actor, musician, philosopher and painter too. As the illustrious editor himself has said, there are diverse opinions on the quality as well as the technique of his paintings, dependent upon the view-point of the receptor, whom the poet-painter has consciously bye-passed. When a questioner asked him the meaning of a particular picture of his, exhibited somewhere, he is reported to have replied that it was for him, the receptor, to interpret it. When an artist deliberately chooses to please himeslf — like the great ecstatic Chaitanya Deva or the Lord Nataraja, — through his performance he must necessarily be subjective, setting aside what in art goes by the name of 'rasa', although a receptor is bound to be influenced by the sincerity and passion or the self-forgetfulness of the performer. To understand Tagore one has to dive deep into the fiery volcanic bowels of his childlike imagination. The twenty-five reproductions, appearing in this issue alongside of parallel childish drawings of some children, are a special study by themselves, the psychiatrist alone being privileged to unravel its mysteries. Sri Mulk Raj Anand's inimitable survey of the origin and development of the poet's pictorial genius from childhood to old age and the influence of modern and ancient symbolisms, expressionism, sur-realism and what not on his technique, conveyed to the reader in the poet's own mystifying 'words', is a master-piece of literary art, much more instructive and subjective than the poet's paintings themselves. Sri Mulk Raj Anand's learned thesis is a pen-picture of his own highly aesthetic mind. Although the reader is substantially illuminated to understand the great poet-painter's subjective approach, it requires something more than patriotism in him to fall in love with the poet's artistry. An equally illuminating essay appears in the supplement issued along with the paintings, special, under the title, 'Tradition and creative evolution in Indian art' from the pen of the Indianized

German savant Hermann Goetz. It is a masterly thesis on the contributions of occidental art at various epochs of history to the enrichment as well as decadence of Indian art. Convincing enough as his arguments are, they need elaboration in a special monograph. And it seems that such a monograph does exist, as we see in this selfsame issue a review of Dr. H. Goetz's latest book, '5000 years of Indian art' (Methuen).

V. RAMASUBRAMANIAN.

SANGĪTA SAMPRADĀYA PRADARSINI OF SUBBARAMA DIKSHITAR: (Tamil Script Edition). By S. Ramanathan and B. Rajam Ayyar. (The Music Academy, 115-E, Mowbrays Road, Madras-14. Rs. 6/-).

This is an epoch-making publication and will be welcomed by all interested in Music, as rasikas or critics or practising professionals. As mentioned in the Foreword by Sri P. V. Rajamannar, it is not merely a number of compositions given in notation; it is veritably an encyclopedia. Its contents are briefly given in the Preface by Dr. Raghavan. Sri Subbarama Dikshitar was a storehouse of knowledge on all matters relating to music; but all this would probably have been lost to the world but for the insistence of the late Sri A. M. Chinnaswami Mudaliar whose services to the cause of Indian music cannot be overestimated. Sri Dikshitar, belonging to the old school which did not believe in casting pearls before the swine, would not have given out all his knowledge but for the irresistible insistence of Sri Mudaliar. The world of music cannot be too grateful to him.

The Preface of Dr. Raghavan is a masterly description of the circumstances under which this book came to be written. The original book was in Telugu script. In view of the great awakening of musical interest that has come about, it is but natural that the need for this publication in Tamil script was felt. The musical world owes a great debt to the Central Akademi of Music and the Madras Music Academy and all those who helped in this important work.

This was always looked upon as a reference book; the system of notation for gamakas (graces so characteristic of Indian Music) was considered a masterpiece. Details about this are given in the words of the original. In a very few cases, just

for the sake of convenience in printing, some slight deviations have been made in this Tamil edition. Except for this the book is an exact Tamil rendering of the original book in Telugu.

The original book extends to about 1700 pages. The Tamil edition will be in four volumes of which this is the first. Out of the 72 melas (major melody-types) 15 are considered in this volume; also 38 janyarāgas (derived minor types) are considered; the way in which these rāgas are considered will show what a great master Sri Dikshitar was. He has given not only the lakshaṇas, but lakṣya gītas, prabandhas, sooladi, tānas, padas, varṇas and several typical kīrtanas. The most outstanding feature is perhaps the sancāris he has indicated for almost all the rāgas; this item alone would be enough to make this work unique.

As the musicians and scholars know, there has been some confusion in the rāga nomenclature adopted in the Dikshitar school as compared to the current names in vogue. This is really a matter of detail, it is always open to us to adopt some one nomenclature on which we all agree.

As I have already said all those interested in the art of Music will feel grateful for this publication and look forward to the succeeding three volumes.

R. Srinivasan.

'PONNAIYA MANI MALAI' OR THE DANCE COMPOSITIONS OF THE TANJORE QUARTETTE: Edited by Sangita Vidwans K. P. Kittappa and K. P. Sivanandam of Tanjore. Published by 'Darpana' of Ahmedabad, pages 215. Price Rs. 8/-.

In these days of growing popularity for Bharata Nāṭyam, all sorts of songs are taken up for dance and Abhinaya irrespective of the fact whether or not they give scope enough for attractive choreography or convincing Abhinaya. In former times Devadāsis and their Naṭṭuvanārs used to handle only classical compositions of well known masters. But those songs used to be handed down from generation to generation mostly by oral tradition and very few of them were published in print. So much so, many of them got corrupted in the progress of time and many more were forgotten. In the want of adequate and accurate knowledge of

these valuable masterpieces, the increasing number of dances and dance masters of the present day have been resorting to new songs of an indifferent type. It is at this juncture that Smt. Mrinalini Sarabhai's Dance Institute of Ahmedabad namely 'Darpaṇa' has brought out this publication of the Dance Compositions of the Tanjore Quartette. As such it is of inestimable value to dancers, dance masters and dance lovers. It contains an authentic version of the dance compositions of the four famous brothers Chinnaiah, Ponnaiah, Śivānandam and Vaḍivelu who flourished at the time of King Saraboji and Swāti Tirunāḷ and who were well versed in the theory and practice of music and dance. They are also credited with having re-edited the programme of Bharata Nāṭya performance as it is to-day. The compositions have been edited from the old manuscripts preserved in the family by Messers K. P. Krishnamurti and Śivānandam who are descendants of the illustrious Tanjore brothers. The book contains a model Alārippu, 15 Jatisvarams, 7 Sabdas, 9 Svarajatis, 24 Padavarṇams, 2 Tānavarṇams, 4 Rāgamālikas, 1 Svara Pada, 1 Javali and 8 Tillānas. At the outset the genealogy of the family of the Tanjore Quartette is also given. Most of the compositions were composed in Telugu as it was the fashion and vogue of the times of the composers. The publication of them in Tamil script with svara notations will be of great help to artistes and art lovers of Tamil Nāḍ which happens to be the chief centre of Bharata Nāṭya and which has got, perhaps, the largest number of dancers, dance masters and dance lovers.

Valuable as the publication is for technicians, it may be noted that the compositions having Sāhitya are intended for exposition of Abhinaya also. Convincing exposition and real enjoyment of Abhinaya depend upon understanding the significance and meaning of the Sāhitya. It would have been better if in addition to Svara notations, the significance and meaning of the words also had been given for such of those compositions as have the Sāhitya in Telugu.

With regard to the famous Uśenī Svarajati (page 42), the editors claim that it was composed with different Sāhityas by the Tanjore brothers and in their introduction they even disapprove of its authorship being credited to others on account of the difference in the Sāhityas. It may be noted that it is not beyond dispute and that the great Subbarama Dikshitar of Ettayapuram has said that the Varṇameṭṭu was composed by Adiyappaiah and the

Sāhitya by Melaṭṭur Venkatarama Śāstri. The late Śrī K. Ponnaiah Piḷḷai father of Śrī Krishnamurti one of the editors, had himself sought to attribute its authorship not to the four brothers but to their father Subbaraya Naṭṭuvanār. Many knowing people believe that the Svarajati with the words 'Ēmāyalāḍirā' was composed by Melaṭṭur Venkatarama Śāstri and that many others had put in their own Sāhityas for the same Varṇamettu. Obviously the Varṇameṭṭu was so fascinating as to tempt many talented composers to put in their own Sāhityas. Be that as it may, it is evident from Dr. V. Raghavan's article on the subject in the Music Academy journal, Vol. 17 of 1946, that the original source of this Svarajati was a composition of Melāṭṭūr Vīrabadraiya and the present Svarajati has been modelled on it.

Anyway, this book containing the compositions of the Tanjore Quartette fulfils a long felt need and deserves to be in the hands of all dancers, dance teachers and dance lovers.

E. KRISHNA IYER.

OUR EXCHANGES

FOREIGN

Asia Society, New York.	:	*Asia Society Letter* and other occasional literature.
British Council, Madras.	:	*Newsletter* etc.
British Information Services, New Delhi.	:	*This is Britain.*
Buddhist Society, London	:	*The Middle Way.*
Carnegie Endowment for International Peace, New York.	:	*Catalog of Publications; Select List of Recent Acquisitions.*
Center for International Studies, Massachusetts Institute of Technology, Cambridge, U.S.A.	:	*Annual Reports.*
Central Office of Information, London.	:	*Commonwealth Today.*
Ceskoslovenská Akademie Věd Orientální Ustav, Praha.	:	*New Orient Bimonthly.*
Committee on Science and Freedom, Manchester, England.	:	*Science and Freedom.*
Commonwealth National Library, Canberra, A.C.T.	:	*Australian Govt. Publications; Australian Public Affairs Information Service.*
Delta International Publication Foundation, The Netherlands.	:	*delta*—a Review of Arts, Life and Thought in the Netherlands.
Embassy of the Federal Republic of Germany, New Delhi.	:	*Weekly German News.*
Folklore Society, London.	:	*Folklore.*
Foreign Information Dept. of the Ministry of Information of the Republic of Indonesia, Djakarta.		*Indonesia.*
Frobenius - Institut, Frankfurt (Main), Germany.	:	*Paideuma* Mitteilungen Zur Kulturkunde.

Human Relations, Area Files, New Haven,, Connecticut.	:	*Behaviour Science Outlines* and occasional publications.
India Office Library, London.		*Annual Reports.*
Indian National Commission for Co-operation with Unesco, Govt. of India, New Delhi.	:	*Education abstracts; Educational Studies and Documents; Fundamental and Adult Education; Unesco Chronicle.*
International Music Council, Germany.	:	*The World of Music.*
Instituto Italiano per il Medio ed Estremo Oriente, Rome, Italy.	:	*East and West.*
Kyoto American Studies Seminar, Kyoto, Japan.	:	Occasional Publications.
Library of Congress, Washington.	:	*Quarterly Journal of Current Acquisitions; Southern Asia Accessions List.*
Japan India Society, Tokyo.	:	*Journal of Indian and Buddhist Studies* and other occasional Publications.
Madjelis Ilmu Pengetahuan Indonesia, (Council for Sciences of Indonesia, Djakarta).	:	*Indonesian Abstracts.*
Managing Editor, The Ceylon Historical Journal, Dehiwala, Ceylon.	:	*Ceylon Historical Journal*
Maison Franco-Japonaise, Tokyo, Japan.	:	*France-Asie—Asia.*
Museum, Kuching, Sarawak.	:	*The Sarawak Museum Journal.*
School of Oriental and African Studies Library, London.	:	*Monthly List of Periodical Articles on the Far East and South Asia and South East Asia.*
Societas Verbi Divini, S.V.D.- Society of the Divine Word, Tokyo, Japan.	:	*Folklore Studies*—Journal of Far Eastern Folklore.
Unesco, Paris.	:	*Orient Occident.*
Unesco Regional Centre for Reading Materials in South Asia, Karachi,	:	*Information Bulletin on Reading Materials,*

United States Information Service, Madras.	*American News Features, Bulletins, Press releases, Official Texts,* etc.
United States Information Service, New Delhi	*American Reporter.*
Yale University, New Haven, Conn.	*Journal of American Oriental Society.*

INDIA

Adyar Library and Research Centre, Adyar, Madras.	*Brahma Vidyā*—The Adyar Library Bulletin.
Bhandarkar Oriental Research Institute, Poona.	*Annals of the Bhandarkar Oriental Research Institute.*
Bhulabhai Memorial Institute, Bombay.	*Ancient Monuments of India Series; The Heritage of Indian Art Series:* Monographs.
Book Industry Council of South India, Madras.	*Book News.*
Central Archaeological Library, New Delhi.	*Indian Archaeology, A Review.*
Chetana Ltd., Bombay.	*Chetana.*
Congress for Cultural Freedom, New Delhi.	*Cultural News from Asia* and other occasional publications.
Indian Council for Cultural Relations, New Delhi.	*Cultural News from India; The Indo-Asian Culture.*
Indian Institute of Art in Industry, Calcutta.	*Art in Industry.*
Indian School of International Studies, New Delhi.	*Annual Reports; Bulletins.*
Information and Publicity, Govt. of Madras, Madras.	*Madras Information* and other occasional pamphlets.
Khadi and Village Indust Commission, Bombay.	*Jagriti,* and other occasional publications.
Marg Publications, Bombay.	*Marg.*
Ministry of Information and Broadcasting, Govt. of India.	*Akashvani.*
Ministry of Scientific Research and Cultural Affairs, Govt. of India, New Delhi.	*Cultural Forum.*

Press Information Bureau, Govt. of India.	*Feature releases*, etc.
Publications Division, Govt. of India, New Delhi.	*Kurukshetra.*
Ramakrishna Mission Institute of Culture, Calcutta.	*Bulletin of the Ramakrishna Mission Institute of Culture.*
Sangeet Natak Akademi, New Delhi.	*Bulletin* and Reports.
Unesco Research Centre, Calcutta.	*Research Information Bulletin; Social Science Bibliography; South Asia Social Science Abstracts*, and other occasional publications.
Vishveshvaranand, Vedic Research Institute, Hoshiarpur.	*Vishva Jyoti; Vishva Sahitya.* } Hindi.